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1. 2021

1.1 August

Man that shows a certain unreliability concerning the functioning of his instincts, (2021-08-01 03:40)

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are you happy?
C.G. Jung CW7, par.52
Too much of the animal distorts the civilized man, too much civilization makes sick animals.

[1]Jung-White Letters

My dear Father White,

My answer to your kind letter comes very late indeed! I have a bad conscience. There are certain reasons however, that may excuse my long silence.

For a number of weeks I felt very low on account of a grippe in the head and in the intestines and beside this ailment I was caught in the grips of a book that eats me alive if I don't write it.

As I must still see certain patients, give consultations, write letters, etc., my time for work is very short.

This evening I shall give a report about the way you conceive of my psychology before a group of doctors, who regularly come to my house every fortnight.

Once I mentioned a parallel you draw between Thomas' philosophy and my psychology, which remark met with great interest.

They asked me to give them fuller details.

At this occasion I went through your pamphlets again and found a point, which I forgot to mention in my previous letter.

It is in your article "St. Th. Aq. and J's psych". Blackfriars XXV, 216: "J's substitution of indetermined 'libido' for Freud's determined 'sexuality' was a challenge" etc. (9th 1. from the bottom).

Your statement as to the transformability of instinct is correct in the main, yet it could give cause to criticism from biological quarters.

Instinct as seen from a biological standpoint is something extremely conservative, so much so that it seems to be almost unalterable.

This is a fact, one should not overlook in talking to a scientist. It is a regular fact in the animal kingdom. It is only

Man that shows a certain unreliability concerning the functioning of his instincts, and it is only civilized Man, who is capable of losing sight of his instincts to a certain extent and under certain conditions.

If he is nothing but instinctive he collides with his civilization, and if he gets a bit too far away from his instinctive basis, he gets neurotic. There is a certain optimum between the two extremes.

Transformation of instinct therefore can only concern a certain small part of it and it takes untold thousands of years until a noticeable change is effectuated.

This is the transformation envisaged by the biologist.

But the kind of transformation, which the psychologist has in mind, is something else and cannot be compared to the biological effect, inasmuch as it is not a "real" change such as one understood by a natural scientist.

It is rather a "psychological" change, namely a change brought about by a psychological superstructure: a relatively small amount of instinctive energy (i.e. energy of the instinct) is led over into another form i.e. a thought - or feeling - form (idea and value) upon the basis and with the help of a preexisting archetype. This is done f.i. by the ritual anamnesis of an archetypal figure.

You can observe this procedure in nearly all renewal or rebirth mysteries: there is an invocation and dramatic representation of the (spiritual) ancestor and his deeds.

This oetKv6µevov 5 and opcoµevov "constellates" (or stimulates) the latent analogous archetype in the µ6cnm and its inherent fascination causes the instinctive energy ("libido") to deviate from its original, biological course and to adhere to its spiritual counterpart. Cp. f.i. the hermeneutic conception of the Cantic. Cant.9 where XP10 corresponds to the "spiritual ancestor" or archetype of Man (as "Adam secundus"), while the fundamental instinctive basis is represented through an indubitable erotic situation.

I am most grateful to you for the information about S. Thomas and for the interesting

news. I had no idea, that my work should find so much attention. Carl Jung, Jung-White Letters, Page 27-28

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s

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Emma Jung: The Anima as an Elemental Being (2021-08-01 03:55)

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[1]Animus and Anima by Emma Jung

THE ANIMA AS AN ELEMENTAL BEING

The concept of elemental beings dwelling in water and air, in earth and fire, in animals and plants, is age-old and occurs all over the world, as is shown by countless examples in mythology and fairy tales, folklore and poetry.

Because these concepts reveal an astounding similarity not only to each other, but also to figures in the dreams and phantasies of modern people, we are led to conclude that more or less constant factors must underlie them, factors which always and everywhere express themselves in similar ways.

The researches of depth psychology have shown that the images and figures produced by the spontaneous, myth-making faculty of the psyche are not to be understood as merely reproducing or paraphrasing outer phenomena.

They are also expressions of inner psychic facts and may therefore be regarded as one kind of psychic self-representation.

This point of view can also be applied to the ideas of elemental beings, and in what follows we shall inquire whether and in what ways the anima is reflected in them.

A comprehensive survey of the material is impossible here.

I can give only a few examples, and, in connection with them, discuss only the characteristics which seem to me to be important in my context.

That is why, among all the elemental creatures, the giants, dwarves, elves, and so on, I am considering solely those which, because of their female sex or their relation to a man, can be accounted embodiments of the anima.

For the anima, as is well known, represents the feminine personality components of the man and at the same time the image which he has of feminine nature in general, in other words, the archetype of the feminine.

Therefore, these figures cannot be considered anima figures unless they contain typical and clearly recognizable feminine traits, and we shall give special attention to such traits in the hope of gaining a profounder insight into the nature of the anima generally.

Among the beings in question the best suited for such an investigation are the nymphs, swan maidens, undines, and fairies, familiar from so many legends and tales.

As a rule, they are of enticing beauty but only half human; they have fish tails, like the nixie, or turn into birds, like the swan maidens.

Often they appear as more than one, especially as three; the undifferentiated animus also likes to appear as more than one.

With charms or enchanting songs these beings (sirens, the Lorelei, and so on) lure a man into their realm, where he disappears forevermore; or else - a very important point they try to bind the man in love, that they may live in his world with him.

Always they have something uncanny about them, and there is a taboo connected with them that must not be broken.

The figure of the swan maiden is exceedingly ancient and can almost be called mythological.

She comes from very far back and appears all over the world.

Probably the earliest literary formulation of this motif is the story of Punlravas and Urvasi, which is found in one of the oldest Vedic writings, the Rig-Veda, l and more clearly and in more detail in the Satapatha-Brahmana.2

I will give the latter version in a somewhat shortened form.

Urvasi the nymph (apsara loved Punravas and agreed to marry him upon her own conditions.

She said:

"Thrice a day shalt thou embrace me but do not lie with me against my will and let me not see thee naked, for such is the way to behave to us women."

After living with him for several years she became pregnant, and the Gandharvas,3 finding that she had lingered long enough among human beings, devised a means for her return.

A ewe with two lambs, had been tied to her couch; these they stole during the night, one after the other, and each time she cried out:

"Alas, they are taking away my darling, as if where is no hero and no man! " Hearing this, Pun1ravas sprang up, naked a s h e was, to follow the robbers, and at that instant the Gandharvas produced a flash of lightning so that Urvasi beheld her husband "as by daylight."

Thus one of her conditions had been broken and so, when Punaravas returned, she had vanished.

In despair he wandered about the country, hoping to find Urvasi again, and one day he came to a lotus lake on which "there were nymphs swimming about it in the shape of swans," and she whom he sought was among them.

When she saw Pun1ravas, she showed herself in human form, and recognizing her, he pleaded:

"Oh, my wife, stay thou, cruel in mind: let us now exchange words! Untold, these secrets of ours will not bring us joy . . ."

She replied: "What concern have I with speaking to thee? I have passed away like the first of the dawns. Pun1ravas, go home again: I am like the wind difficult to catch . . ."

Sorrowing, he said: "Then will thy friend rush away this day never to come back, to go to the farthest distance . . ." (to the wolf infested wilderness).

She replied: "Pun1ravas, do not die! do not rush away! let not the cruel wolves devour thee! Truly, there is no friendship with women, and their hearts are the hearts of hyenas . . ."

She added that, while among mortals, she had eaten a little sacrificial fat every day

and still felt sated with it.

But finally her heart took pity on him and she told him to come back in a year.

Then his son would have been born and then, too, she would lie with him for one night.

When he came on the last night of the year, lo, there stood a golden palace, and he was told to enter it, and his wife was brought to him.

The next morning the Gandharvas offered him a boon and when, upon Urvasi's advice, he asked to become one of them, they granted his wish.

But first he had to offer a sacrifice, and the Gandharvas put fire into a bowl and gave .it to him for the purpose. He took the fire and the son who had been born to him back to his native village.

Then, after seeking out suitable sticks for the sacrificial fire, he lighted them in the way that the Gandharvas had prescribed and became a Gandharva himself.

This ancient legend, early as it is, shows the typical features which we find in later versions and in other localities.

For example, union with such a being involves a definite set of conditions, non-fulfilment of which will be fatal. In our tale, for instance, Pun1ravas may not be seen naked by Urvasi.

A similar prohibition occurs in the famous story of "Cupid and Psyche,"4 only there it is reversed, in that Psyche is forbidden the sight of her divine husband, whereas Urvasi does not want to see the human Pun1ravas naked, that is, does not want to see his reality.

Even though the breaking of this command is unintentional, it results in the nymph's return to her element.

When she says that she is sated with the bits of sacrificial fat which she consumed during her sojourn with Pun1ravas, this also seems to indicate that human reality is not to her taste; moreover, when she returns to her own world she draws her husband after her.

To be sure, a son is mentioned to whom she gives birth after her disappearance and whom Pun1ravas brings home later, so that apparently something with a place in the human realm results from their union, but one learns nothing further about it.5

In this relation the attitudes of Pun1ravas and the heavenly nymph are markedly different; he, with human feeling, laments the loss of his beloved, he tries to find her again and wants to speak with her, but her words, when she says that women have the hearts of hyenas, are the expression of a soulless elemental being passing judgment on itself.

As to the interpretation of swan maidens, the school which conceived of mythological images as embodiments of natural forces and events saw in them the mist which floats above the water and then, arising, condenses into clouds and moves across the sky like swans flying.

Even from the psychological point of view the comparison of these figures with mist and clouds is apt, for apparently as long as what are called the unconscious contents remain unconscious, or almost so, they are without firm outlines and can change, turn into each other, and transform themselves.

Only when they emerge from the unconscious and are grasped by consciousness do they become plainly and clearly recognizable, and only then can anything definite be said about them.

Really one does better not to picture the unconscious as an actual area, with firmly defined, quasi-concrete contents; such a concept is only occasionally helpful when it serves to bring the imperceptible closer to our understanding.

In hypnagogic visions or representations of unconscious contents a cloudlike formation often appears at the initial stage of a development which takes definite shape later.

Something of the kind floated before Goethe's vision when he allowed Mephisto to say, in describing the realm of the Mothers to Faust:

" . . . . . Escape from the Existent To phantoms' unbound realms far distant! Delight in what long since exists no more! Like filmy clouds the phantoms glide along. Brandish the key, hold off the shadowy throng."6

From this we may conclude that the femininity represented by the nymph, Urvasi, is as yet much too nebulous and incorporeal to live permanently and realize itself in the human realm, that is, in waking consciousness.

Her words, "I have passed away like the first of the dawns . . . I am like the wind difficult to catch," also indicate the insubstantial, breath like character of her being, conforming to that of a nature spirit and producing an impression of dreamlike unreality. Entirely similar in character is "The Dream of Oenghus," an Irish legend ascribed to the eighth century.7

Oenghus, who was himself of mythical descent, saw in a dream a beautiful girl approaching his couch, but as he went to take her hand she sprang away from him.

The following night the girl came again, this time with a lute in her hand, "the sweetest that ever was," and she played a tune to him.

So it went on for an entire year and Oenghus fell into a "wasting sickness."

But a physician diagnosed his trouble and thereupon messengers were sent to scour the whole of Ireland for the girl who - so the physician said - was destined to be his.

Finally they discovered that her father was the king of a fairy hill and that she changed her shape into that of a swan every other year.

To meet her, Oenghus must come on a definite day to a certain lake. Arriving there, he saw

three times fifty swans upon the water, linked together in pairs by silver chains.

But Oenghus called his dream lover by name, and she recognized him and said she would come ashore if he would promise that she might return to the lake again.

When he promised, she came to him and he threw his arms about her.

Then "they fell asleep in the form of two swans and went round the lake three times so that his promise might not be broken."

Finally, as two white birds, they flew away (to his father's castle) and sang a beautiful choral song that put the people to sleep for three days and three nights.

"The girl stayed with him after that."

The dreamlike character of this story is particularly clear.

That Oenghus' still-unknown beloved appears to him first in a dream, that she is expressly said to be destined for him, and that he cannot live without her, are circumstances which unquestionably point to the anima - to his other half.

He wins her by accepting her condition and allowing her for a time at least to return to the water; indeed, he becomes a swan himself.

In other words, he attempts to meet her in her own element, her niveau) in order to make her permanently his –

conduct which should also prove of value psychologically, in relating to the anima.

The magical song of the two swans is an expression of the fact that two beings of opposite nature, who yet belong together, have now in harmonious concord been united.

The Nordic Valkyries are archaic and mythical swan maidens of quite a different sort.

They are called Valkyries because, in the service of Odin, they recover the warriors fallen in battle and bear them to Valhalla.8

They also have a role in bestowing victory and defeat, which shows plainly that they are related to the Norns, who spin and cut the threads of fate.

On the other hand, when the Valkyrie in Valhalla hands the hero his drinking horn, she is performing the usual function of a serving maid.

Yet offering a drink is a meaningful gesture, too, expressing relationship and a mutual tie; and certainly a motif which occurs frequently is that of the anima figure filling a man's cup with a potion of love, inspiration, transformation, or death.

The Valkyries are also called Wish Maidens, 9 and now and then one of them becomes, as Brunnhilde did, the wife or lover of a great hero to whom she gives help and protection in battle.

One may well see in these semi-divine creatures an archetypal form of the anima, to be expected in savage and war loving men. Indeed it is said of the Valkyries that their principal passion is combat.

They embody simultaneously, as is also the case with the anima, both the man’s desire and his endeavor, and insomuch as these are directed towards battle, his feminine side appears in a form that is warlike.

F11rthermore, although the Valkyries are usually thought of as riding, they are also able to "course through air and water," and take the shape of swans.10

One of the oldest songs of the Edda) "the Song of Wayland," 11 begins with the swan maiden motif:

"The maidens flew from the south

By the murky forest,

Young swan maidens,

Battle to waken.

There on the borders of the lake

They reposed awhile.

These southern maidens,

And spun fine ftax."12

The song does not say, but allows us to guess that here, as in other similar stories, Wayland and his brothers stole the maids’ swan garments so that they could not go away.

Then each of the brothers took one of the maidens and

"They remained after

Seven winters

Dwelling there eight

In all affection;

But in the ninth,

Necessitated by duty

The maidens desired

To go to the murky forest,

Young swan maidens,

Battle to waken."

So they flew away, and two of the brothers followed to seek where they had vanished, but Wayland, fashioning gold rings, stayed at home and awaited their return.

There is nothing more about this in the further course of the song, which proceeds along another line.

The significant thing here is that the maidens feel an overwhelming yearning for battle and, by flying away, draw the brothers after them. In psychological language, this means that the yearning, the desire for new undertakings, makes itself felt first in the unconscious-feminine.

Before coming clearly to consciousness, the striving for something new and different usually expresses itself in the form of an emotional stirring, a vague impulse or unexplainable mood.

When this is given expression, as in "The Song of Wayland" and many other legends, through a feminine being, it means that the unconscious stirrings are transmitted to consciousness through the feminine element in the man, through his anima.

This occurrence starts an impulse, or acts like an intuition, disclosing new possibilities to the man and leading him on to pursue and grasp them.

When the swan maiden wishes to incite to battle, she plays the anima’s characteristic role of femme inspiratrice - although, to be sure, on a primitive level where the "work" to which the man is inspired is mainly that of fighting.

This is also a favorite role for women in the court poetry of the Middle Ages, albeit in a more refined form.

The knight fights for his lady in a tournament, wearing her token – her sleeve, for instance - on his helmet; her presence fires him and raises his courage; she bestows the guerdon of victory upon him and frequently this consists of her love.

But often she is cruel, demanding senseless and superhuman feats of her knight as the sign of his subservience. l3

Count William IX of Poitiers, renowned as the first troubadour, is reported to have had the portrait of his beloved painted on his shield.

However, in the literature of the troubadours, it is particularly interesting to see how the inspiration moved gradually to other things than fighting.

The name Lady Adventure (Frau Adventure) is another evidence of the masculine love of adventure being personified in feminine form.

A further peculiarity of the swan maiden is that she foretells the future.

The Valkyries, in spinning the fortunes of battle15 and so preparing the fate to be, resemble the Noms.

And in turn, the latter, whose names are Wurd, Werdandi and Skuld,16 appear to embody the natural life processes of becoming and passing away.

In the Celtic realm the same character is ascribed to the fairies, whose name is connected with fatuma and who also like to appear in threes.

Often it happens that the good bestowed by the first two is cancelled by the third, a feature likewise reminiscent of the Noms, or the Parcae.

The Nibelungenlied18 relates that on their journey to King Etzel the Nibelungs came to the high waters of the Danube, and Hagen went ahead to look for a way across.

There he heard water splashing and coming nearer saw "wisiu wip" (wise women) bathing in a beautiful spring.

Creeping up, he took their garments and hid them.

But if he would give them back, one of the women promised to tell him what would happen on the journey.

"They floated like sea birds before him on the flood.

It seemed to him their foresight must needs be sure and good.

Whatever they should tell him he therefore would believe."19

So here, too, wise women, resembling water birds, appear as foretellers of future events.

It is well known that the Germanic peoples ascribed to woman the gift of prophecy, and for this reason she was especially esteemed by them, even honored.

Odin himself goes to a seeress, the Vala, to hear his fate.

Tacitus20 mentions a prophetess named Veleda, who enjoyed great authority among her clan, the Bruct□ri, and was brought to Rome as a captive in Vespasian’s time, and Julius Caesar recounts that among the Germans it was customary "for the mothers of families to foretell, by casting lots and prophesying, whether it would be advisable to engage in battle or not . . . "21

Among the Greeks and Romans this function was exercised by Pythia and the sibyls. And such concepts seem to have been preserved for a long time, as is shown by a story concerning Charlemagne, which Grimm reports22 from a Leyden manuscript of the thirteenth century.

The legend is intended to explain the name of Aachen, originally Aquisgranum, and says that:

Charlemagne kept a wise woman there, "an enchantress or fairy, who by other names was also called a nymph, goddess, or dryad; "23 with her he had intercourse, and she was alive while he remained with her but died when he went forth.

One day, as he had his pleasure with her, he saw (that there was) a golden grain upon her tongue.

He had it cut away, whereupon the nymph died and never came to life again.

This nymph recalls the mysterious Aelia Laelia Crispis discussed by C. G. Jung in "The Bologna Enigma."24

If we ask ourselves why second sight and the art of prophecy are ascribed to woman, the answer is that in general she is more open to the unconscious than man.

Receptivity is a feminine attitude, presupposing openness and emptiness, wherefore Jung25 has termed it the great secret of femininity.

Moreover, the feminine mentality is less averse to irrationality than the rationally oriented masculine consciousness, which tends to reject everything not conforming to reason and so frequently shuts itself off from the unconscious.

In the Phaedrus Plato criticizes this over-reasonable attitude – especially in the matter of love - and praises the irrational, even the insane, insofar as it may be a divine gift.

He mentions several forms of this:

1. The oracular wisdom pronounced by the Pythia, for instance, when giving advice as to the welfare of the state. Concerning

this he remarks: "For . . . the prophetess at Delphi and the priestesses of Dodona, when out of their senses, have conferred great benefits on Hellas, both in public and in private life, but when in their senses, few or none."26

1. The sibyl’s gift of prophecy which foretells the future.
2. The frenzy (enthousiasmos) inspired by the Muses.

Pythia, the sibyls and the Muses are feminine beings and may be likened to the northern seeresses; their sayings are of an irrational kind that looks like madness from the standpoint of reason or the logos.

Faculties such as these, however, do not belong to woman only; there have always been masculine seers and prophets, too, who are such by virtue of a feminine, receptive attitude which makes them responsive to influences from the other side of consciousness.

Because the anima, as the feminine aspect of man, possesses this receptivity and absence of prejudice toward the irrational, she is designated the mediator between consciousness and the unconscious.

In the creative man, especially, this feminine attitude plays an important role; it is not without cause that we speak of the conception of a work, of carrying out a thought, delivering oneself of it, or brooding over it.

The swan maiden motif occurs also in countless fairy tales;27 the story of "The Huntsman and the Swan Maiden" will serve as an example.

A forester, on the track of a deer, reached a lake just as three white swans came flying up.

They immediately turned into three fair maidens who bathed themselves in the lake, but after a while they emerged from the water and flew away as swans.

He could not get these maidens out of his mind and resolved to marry one of them.

So three days later he returned to the lake and again found them bathing.

Softly he crept up and took the swan mantle left on the shore by the youngest.

She implored him to give it back to her but he pretended to be deaf and took it home, so that the maid had to follow after.

She was received in friendly fashion by his people and agreed to marry the hunter.

But the swan mantle he gave to his mother who put it away in a chest.

One day, after this pair had lived happily together for several years, the mother in tidying up found the little chest and opened it.

As soon as the young woman caught sight of her swan mantle she threw it hurriedly around her, and with the words, "Who wants to see me again must come to the glass mountain that stands on the shining field"28 she swung herself into the air and flew away.

The unhappy hunter went to seek her and, with the assistance of friendly animals, after many difficulties, finally found her; then, having learned that she was enchanted, he set her free.

I have told this story in a good deal of detail because it includes a new and very significant motif, that of redemption.

The need for redemption, shown by the enchantment, indicates that the swan form is not an original condition, but secondary, like a dress hiding the princess.

Behind the animal form is concealed a higher being which must be redeemed and with which the hero will eventually unite.

The princess to be redeemed, appearing in so many fairy tales, clearly points to the anima.

Since, however, the story shows that the princess was there before the swan, this surely hints at an original state of unity and wholeness, which was ended by the enchantment, and must now be recreated.

The idea that a primal condition of perfection was destroyed, by either the sinful attitude of men or the envy of the gods, is a very ancient concept, forming the basis of many religious and philosophic systems.

Evidences of this are the Biblical doctrine of man's fall, Plato's originally spherical primal being which split into halves, and the Gnostic Sophia imprisoned in matter.

In psychological terms we say that life's demands and the increasing development of consciousness destroy or mar the original wholeness of the child.

For example, in the development of masculine ego-consciousness the feminine side is left behind and so remains in a "natural state."

The same thing happens in the differentiation of the psychological functions the so-called inferior function remains behind and, as a result, is undifferentiated and unconscious.

Therefore in the man it is usually connected with the likewise unconscious anima.

Redemption is achieved by recognizing and integrating these unknown elements of the soul.

The fairy tale of "The Stolen Veil"29 presents this theme in a new way characteristic of the Romantic period. Localized in the so-called Schwanenfeld30 in the mountains of Saxony,

where there is said to be a hidden, beauty-bestowing spring, the story contains the typical features already mentioned.

Instead of her swan raiment, however, a veil (and ring) are stolen from the bather.

The hero, who is a knight, takes her to his home, where their wedding is to be celebrated; and in this tale, too, confides the care of the veil to his mother.

Then, on the wedding day, the bride laments that she does not have it and the mother brings it to her;

whereupon the bride, putting on the veil and a crown, immediately turns into a swan and flies out of the window.

This story is too long to give in detail.

I t should be noted, however, that the mother, apparently with good intentions, is again the one who gives back the bride’s swan garment and so causes her departure.

Since the separation of the pair is brought about by the mother’s action, it is possible to deduce a hidden rivalry between the mother and the anima, such as is often met with in actuality.

On the other hand, this feature could also be understood as the tendency of the "Great Mother," that is, of the

unconscious, to recall those who belong to her.

The swan maiden’s royal descent, shown by her crown, marks her as a being of a higher order, and can be related to the superhuman, divine aspect of the anima.

Yet in many stories it seems as if the figure of the enchanted princess should be interpreted from the standpoint of feminine psychology; in this case, she represents the woman’s higher personality, her Self.31

As for the bird shape: being a creature of the air, the bird symbolizes not only the animal quality of the natural being, but also contains an intimation of its unawakened spiritual potentialities.

Another elemental being enjoying special popularity and longevity is the nixie; theme of fairy tales, legends, and folksongs in every period, she is a figure made familiar to us by countless representations.

Also, she serves as a subject for modern poets,32 and often appears in dreams.

An ancient term, particularly favored by the poets of the thirteenth century for such watery beings, is "Merminne,"38 or "Merfei."

Because they possess, like the swan maidens, the gift of prophecy and a knowledge of natural things, they are also called "wisiu wip" (wise women).

But in general, as we shall see, other factors take precedence over these, above all, the eros factor.

This is shown by the movement known as Frauendienst or Minnedienst, which expressed the new attitude toward women and toward eros arising during the twelfth and thirteenth centuries and constituted a knightly counterpart to the nurture of logos values in the monasteries.

As the poetry of the period shows, not least among the causes contributing to this higher evaluation of women was the clearer emergence and increased effectiveness of the anima.84

Being essentially feminine, the anima, like the woman, is predominantly conditioned by eros, that is, by the principle of union, of relationship, while the man is in general more bound

to reason, to logos, the discriminating and regulative principle.

So the Merminne and their companions always have a love relationship to a man or try to bring one about - an endeavor which is, indeed, a fundamental feminine aim.

In this regard they differ from the swan maidens, who for the most part do not seek such a relationship of their own accord but, by the theft of their feather garments, fall into the man’s power through a ruse.

Hence they try to escape at the first opportunity.

Such relationships are predominantly instinctive and lack psychological motive or any meaning beyond the instinctual.

For a man to take possession of a woman more or less by force is a clear sign that his erotic attitude is at a completely primitive level.

So it is not unreasonable for an elemental creature, upon uniting with such a man, to ask that she be done no violence, never be struck by his hand, or spoken to harshly.

Legends of water fairies and nixies are particularly widespread, especially in regions with a Celtic population.

In many places these tales are connected with definite localities and families, particularly in Wales, Scotland and Ireland, where they have been current up until very recent times.

As one example among many I shall give a legend from Wales, recorded by John Rhys,35 a well-known collector and student of Celtic folklore.

The events described are supposed to have occurred toward the end of the twelfth century in a village in Cannarthenshire in Wales.

Here lived a widow with her son.

One day, while pasturing his cattle in the hills, the son came upon a small lake where, to his astonishment, he saw "one of the most beautiful creatures that mortal eyes had ever beheld . . . a lady sitting on the unruffled surface of the water . . . arranging her tresses with a comb and using the glassy surface as a mirror."

Suddenly she caught sight of the young man, staring at her steadily and holding out a piece of bread in the hope of luring her to shore.

She approached but, refusing the bread because it was too hard, she dove under the water when he tried to grasp her.

He returned home and came back the following day when, upon his mother’s advice, he offered the lady some unbaked dough; but the result was no better.

Not till the third day, when he tried half-baked bread, did the lady accept it, and even encourage him to take her hand.

Then, after a little persuasion, she agreed to become his bride, but on condition that they should live together only until she received from him "three blows without a cause."

He acceded very willingly to this, whereupon she vanished again beneath the water.

Immediately afterward, however, there emerged two beautiful ladies just like her, together with a hoary headed man of imposing stature who introduced himself as the bride’s father and said that he would consent to the union if the young man could choose the right lady of the two.

This was no easy task since they were so much alike but he finally recognized his beloved by the way her sandals wen: tied.

Then her father promised her a dowry of as many sheep cattle, goats, and horses as she could count "without heaving or drawing breath," and as she counted the animals came up out of the lake.

After that the couple went to live on a nearby farm and dwelt there in prosperity and happiness, and three sons were born to them.

One day they were invited to a christening.

The wife had no desire to go but the husband insisted, and when she was slow to bring the horses in from the field, he gave her a jocular slap on the shoulder with his glove, at which she reminded him of their agreement.

On another occasion when they were together at a wedding, she burst into tears in the midst of the cheerful company, and when her husband, tapping her on the shoulder, asked the reason for this, she replied: "Now trouble begins for this couple, and for you, too, because this is the second blow."

After a time it happened that they attended a burial and, in contrast to the general mourning, she fell into fits of immoderate laughter.

Naturally this was very trying to her husband, so he hit her and admonished her not to laugh.

She said that she had laughed because people, when they die, are rid of their cares; and then she arose and left the house with these words: "The last blow has been struck; our marriage is broken and at an end. Farewell."

Then, calling together all her animals from the farm, she wended her way with the whole herd back to the lake and dove in.

The story does not say what happened to the disconsolate husband but relates that the sons often wandered about the vicinity of the lake and that their mother sometimes appeared to them there.

Indeed she revealed to the oldest that he would benefit humanity by becoming a healer.

She gave him a sack of medical prescriptions for this purpose and promised that she would come whenever he needed her advice. In fact she showed herself frequently and taught her sons the qualities of the healing herbs, so that they attained great celebrity by their medical knowledge and skill.

The last descendants of this family of physicians are said to have died in 1719 and 1739.

The story is, therefore, not solely concerned with an instinctual, erotic relationship; the water woman brings her husband prosperity and transmits to her sons a knowledge of healing herbs which is obviously due to her connection with nature.

Rhys cites countless similar legends connected with definite persons who trace their descent to water women and are proud of it.

The taboos are not always the same; sometimes the man may not touch his wife with iron,36 or he may not speak unfriendly Words more than three times, and so on.

But always the violation of the condition results from heedlessness, or a fateful accident; it is never intentional.

Irrational as these conditions may be in themselves, the effect that follows from infringing them is as consistent and invariable as a natural law.

For half-human beings like these are part of nature and do not possess the freedom of choice allowed to man, which enables him sometimes to behave in a way that does not -correspond to nature’s laws, as, for example,

when his behavior is determined by insights and feelings which raise it above the purely natural.

Much is to be learned in this story from the three incidents in which the water fairy receives the fatal blows.

The first occasion is a christening, which she has no wish to take part in, and this means that the Christian rite is repugnant to her heathen nature.

According to the ideas of that time, elfin beings shied away from everything Christian; the sermons of the Christian missionaries were said to have driven them off and caused them to withdraw into the earth (into what were called fairy hills).

In the second incident she bursts into tears on a joyful occasion, and in the third she disturbs the mood of mourning with unruly laughter; she behaves in an unadapted way and her utterances, although they seem reasonable to her, do not suit the circumstances.

This is an indication that something undifferentiated is being expressed, because still unconscious or

repressed elements of the personality remain primitive and undifferentiated, and when outwardly manifested (in this form), telle quelle, are unadapted. Similar manifestations can

be inwardly observed or experienced by anyone at any time.

The nixie who lives in the water, that is, in the unconscious, represents the feminine in a semi-human, almost unconscious state.

In so far as she is married to a man, one may assume that she represents his unconscious, natural anima, together with his undifferentiated feeling, since her transgressions occur in this realm.

At the same time it must be noted that she is unadapted not to matters of individual but of collective feeling.

It is a fact that one's unconscious personality components (the anima, animus, and shadow), or one's inferior functions, are always those which the world finds offensive, and which are therefore repressed again and again.

The nixie's disappearance into her element describes what happens when an unconscious content comes to the surface but is still so little coordinated with the ego consciousness as to sink back at the slightest provocation.

That so little should be required to bring this about shows how fugacious and easily hurt these contents are.

In this context, too, belongs the revenge which elfin beings take when they are despised or insulted, for they are extremely touchy and likely to persevere in resentments unmodified by any human understanding.

The same may be said of the anima, the animus and the undifferentiated functions; indeed, the exaggerated touchiness frequently to be met with in otherwise robust men is a sign of anima involvement.

Likewise to be discerned in the anima are the incalculability, mischievousness and frequent malice of these elemental spirits, which constitute the reverse side of their bewitching charm.

These beings are simply irrational, good and bad, helpful and harmful, healing and destructive, like nature herself of which they are a part.37

And the anima, as the unconscious, feminine aspect of man, is not alone in showing these qualities; the same can be seen in many women.

For woman, in general, because of her biological task, has remained a more elemental being than man, and often manifests this kind of behavior more or less plainly.

It is easy for a man to project the anima image to the more elemental women; they correspond so exactly to his own unconscious femininity.

Because of this, elemental creatures, preferably nixies, also appear often in the imagery of women's dreams and phantasies.

They may represent either the undeveloped and still natural femininity of the woman concerned, or else her inferior function; often, however, they are incipient forms of the higher personality, of the Self.

In this legend we meet another characteristic feature, namely, the water maiden combing her hair - like the Lorelei - and mirroring herself in the lake.

The combing of the hair can without difficulty be recognized as a means of sexual allurement still in use today. Looking in the mirror belongs with it, and the two actions together are often attributed to the anima figure in literature and the plastic arts.38

But the mirror as an attribute of the anima figure has still another meaning.

One function of the anima is to be a looking glass for a man, to reflect his thoughts, desires, and emotions, as did the Valkyries.

That is precisely why she is so important to him, whether as an inner figure or projected to an actual, outer woman; in this way he becomes aware of things about which he is still unconscious.

Often, to be sure, this functioning of the anima does not lead to greater consciousness and self-knowledge, but merely to a self-mirroring which flatters the man’s vanity, or even to a sentimental self-pity.

Both naturally enhance the power of the anima and are therefore not without danger.

Yet it is part of feminine nature to serve man as a mirror, and the astonishing adroitness that the woman often develops for this is what fits her especially to carry the man’s anima projection.

The fair Melusine, also, belonged to the race of water fairies,39 and, although the legend about her is well known, it contains several important points, so I will give it briefly.40

Raymond, adopted son of the Count of Poitiers, had killed the Count in a hunting accident and fled into the woods in unconsolable grief.

There in a clearing he came upon three beautiful maidens sitting beside a spring, one of whom was Melusine.

He poured out his sorrow to her and she gave him good counsel, whereupon he fell in love with her and asked her to marry him.

She agreed upon one condition, that he would allow her to spend every Saturday in complete seclusion without ever intruding upon her.

He accepted this and they lived happily together for many years.

She bore him several sons, who all, however, had something abnormal and monstrous about them.

She also had a splendid castle built and named it "Lusinia" after herself, although later it came to be known as Lusignan.

Then one Saturday, disquieted by rumors that had reached him about his wife, Raymond spied upon her and finding her in her bath chamber, saw to his horror that she had the tail of a fish or sea-serpent.

At first this discovery seemed to make no difference, but a little later news came that one of Melusine's sons had attacked and burned a monastery which she had founded, and that another of the sons, who was a monk there, had perished. She tried to console her husband, but he pushed her aside saying: "Away, odious serpent, contaminator of my honorable race! "At these words she fainted. But when she recovered she took tearful leave of her husband and commended the children to his care; then, flying out of the window, she vanished "with a long wail of agony."

Later she reappeared occasionally to look after the children, some of whom were still small, .and for a long while the legend persisted that she would reappear over the ramparts of the castle whenever one of the Lords of Lusignan, who were supposed to be her descendants, was about to die.

Melusine's condition was that she be allowed once a week to return to her element and resume her nixie form. This is the secret which may not be spied upon.

The non-human, the natural, in this case the fish tail, must not be seen. It is reasonable to assume that the weekly bath with its return to the natural state is equivalent to a renewal of life.

Water is, indeed, the life element par excellence.

It is indispensable for the preservation of life, and healing baths or springs which bring about the recovery and renewal of life have always been held numinous and have often enjoyed religious veneration.

But the cults of trees, stones and springs, and the burning of fires and lights beside them were prohibited as heathen practises42

by the council of Avignon in the year 442 A.D.

In their stead images of the Virgin, decorated with flowers and candles, are raised near springs in many places as Christian expressions of the ancient feeling that still survives even today.

One cognomen of Mary is "pegeJ" which means spring.

The numinous quality of water is also expressed by the very old concept of a "water of life" possessing supernatural power, or the "aqua permanens" of the alchemists.

Nymphs or fairies, dwelling in or near springs, have a special affinity with the water, which is believed to be the life element, and, since the source of life is an unsolved mystery,

so the nymph, too, has about her something mysterious which must remain hidden. In a sense these beings are the guardians of the springs and certain healing springs have a patron saint to this day: Baden, for example, has St. Verena, who replaced a pagan nymph and is also connected with Venus.

The anima, whose name expresses her animating character, fulfils a similar function. So she often appears in dreams or phantasies as this kind of fairy being. For instance, a young man, who was very rational in his attitude and therefore exposed to the danger of desiccation, dreamed as follows:

"I am going through a dense wood; then, there comes toward me a woman enveloped in a dark veil, who takes me by the hand and says that she will lead me to the wellspring of life."

Recounting an early experience, the English writer William Sharp43 (1855-1905) tells of a beautiful white woman of the woods who appeared to him beside a small lake encircled with plane trees.

As a child he called her "Star-Eyes," later "Lady of the Sea," and he says that he knew her "to be no other than the woman who is in the heart of all women."

Plainly, she is the primal image of womanhood, an unmistakable anima figure.44

The anima represents the connection with the spring or source of life in the unconscious.

When no such connection exists, or when it is broken, a state of stagnation or torpor results, often so disturbing that it causes the person involved to seek out a psychiatrist.

Gottfried Keller describes this condition most impressively in his poem, "Winter Night."45

"Not a wing beat in the winter sky,

Still and dazzling white the fallen snow.

Not a cloudlet veiled the stars on high.

No wave stirred the frozen lake below.

"From the deep rose up a water-tree

Till its top froze in the icy screen;

On a branch a nixie climbed toward me,

Gazing upward th1 0ugh the frigid green.

"Standing there upon the glassy sheet

Parting me from depths so black and dim,

I could see, now close beneath my feet

Her white beauty gleaming, limb by limb.

"She, in muffled misery, probed to find

In that rigid roof some fissured space -

She is always, always, in my mind;

Never will I forget her shadowy face."

The nixie, imprisoned in ice, corresponds to the enchanted princess in the glass mountain, who was mentioned above; botllglass (lncl ice fo _rm a _ cglc } hard, and rigid armor, imprisoning what is living so that it needs to be set free.

Still another important feature of the Melusine legend should be mentioned. When her son sets fire to the monastery that Melusine has founded, this obviously expresses the antagonism already referred to between the elfin race and Christianity.

On the other hand, according to many accounts, it appears that these beings also desired redemption.

Paracelsus, who wrote a whole treatise on such elemental spirits as nymphs, sylphs, pigmies, and salamanders, says that although they do indeed resemble human beings, they are not descended from Adam, and have no souls.

The water people are the most like men and try the hardest to enter into connections with humans.

They "have not only been truly seen by man but have married him and have borne him children.”46

And further:

"It is said of the nymphs, that they come to us from the water, and sit on the banks of the brooks where they have their abode, where they are seen, taken also, caught and married, as we said before.”47

Through union with a man they receive a soul and the children, too, of such unions possess souls.

"From this it follows that they woo man, and that they seek him assiduously and in secret,"47 in the same way that a "heathen begs for baptism and woos it in order to acquire his soul and to become alive in Christ."

These disquisitions by Paracelsus provided the material for F. de la Motte Fouque’s Undine/8 written at the beginning of the nineteenth century, that is, in the Romantic period, when the idea of a soul informing nature was revived, and also when the idea of the uncon-

scious was first talked about.49

In this story the central motif is the soullessness of the nixie.

Undine is the daughter of a sea king who reigns in the Mediterranean.

At his wish, so that she may acquire a soul, she is secretly brought to a fisher couple, who, believing that their own child has drowned, take the foundling instead.

Undine grows up a charming girl, yet often alienates her foster parents by her strangely childish nature, her constant inclination to mischievous tricks.

During a storm an errant knight seeks shelter in the fisherman’s hut, and Undine, though usually wayward and shy, is confidingly friendly toward him.

Her charm and childlike ways enchant him and, since the storm has conveniently deflected a reverend father

to the hut, the pair are wedded by him.

But now Undine admits to her husband that she has no soul, and he begins to feel uneasy.

Despite all his love, he is plagued by the thought of being married to an elfin being.

She begs him not to cast her off, since her kind cannot win souls except through a bond of human love.

She asks one thing of him only, that he will never - particularly if they are near the water - say a harsh word to her, since, if he does, the water people who are her guardians will come and fetch her away.

The knight takes her home to his castle, and then fate appears in the figure of Berthalda, a damsel who had hoped to become his wife.

Undine receives her in friendly fashion, but the knight grows increasingly uneasy. Finally, while they are boating on the Danube, this uneasiness finds expression in his accusing Undine of witchcraft and jugglery when, in place of Berthalda’s necklace that had fallen into the water, she lifts out a string of corals.50

Deeply hurt, Undine swings herself from the boat and disappears weeping beneath the flowing water, but not before warning her husband that if he fails to remain true to her the water spirits will take revenge.

Nevertheless his marriage to Berthalda is soon planned. On the wedding day Berthalda asks to have her beauty lotion brought from the castle well, which previously had been sealed on Undine’s order, to prevent the water spirits from coming in.

When the stone is removed, Undine’s figure emerges veiled in white.

Weeping, she moves toward the castle and knocks softly at her husband's window. In a mirror he sees her entering and approaching him.

As she nears his couch, she says: "They have opened the well, so I am come, and now you must die."

Unveiling herself, she takes him in her arms and he dies as she kisses him. 51

What brings about the catastrophe here is the conflict between the anima, that is the nature creature, and the human woman.

In the Siegfried legend this plays an- important part, as the strife between the Valkyrie Brunhilde and Chriemhilde, and it frequently leads to great difficulties in actual life.

Fundamentally, such conflict expresses that opposition between two worlds, the outer and the inner, the conscious and the unconscious, which it seems to be the special task of our time to bridge.

Another type of anima experience is presented in "Le Lai de LanvalJ"52 which is part of the Breton cycle of legend stained him wondrously and bestowed upon him the favor of her love.

Her only condition was that he should never betray any part of it.

She also promised to fulfil his every wish and to appear whenever he desired her.

Thanks to this his other longings were gratified, and he was able to fit himself out so handsomely as to gain more and more consideration at court.

He even attracted the attention of the queen, who offered him her love.

When he refused this, she was so hurt that she finally forced him to admit that he had a mistress more beautiful than herself.

Angrily, she demanded that the king should call Lanval before a court of judgment to defend himself against the charge of having insulted the queen.

To do so he would have to prove that his mistress was really as beautiful as he said.

But the difficulty was that now he could no longer summon the lady, because he had betrayed the secret of her love.

All hope seemed lost when, accompanied by four fair damsels and riding upon a splendidly caparisoned white

palfrey, his beloved appeared, like beauty in person, garbed in white and wearing a purple mantle. Lanval was now justified; all were compelled to admit that he had not claimed too much.

The song ends with the fairy taking her love away on the horse· to her kingdom. 53

Being carried away to fairyland is, psychologically, a very important motif.

In the Celtic tradition this realm does not have the terrible and fearful character that it possesses elsewhere.

It is not a kingdom of the dead but is called "Land of the Living" or "Land under the Waves," and is thought to be

composed of "green islands," which are inhabited by fair feminine beings and so sometimes called "islands of women."64

Eternally young and beautiful, these creatures enjoy a life without sorrow, full of music and dancing and the joys of love.

The fairies live here, including famed Morgan la Fee (Fata Morgana) whose name implies that she is "seaborn," and thither they lead their human lovers.

Psychologically, this Elysium, comparable to the Gardens of the Hesperides, can be interpreted as a dream land, which is alluring and pleasant, to be sure, but not without peril.

That the anima rules this realm and leads the way to it is well known.

The danger of getting lost there, that is, in the unconscious, seems to have been felt even in early times, for countless stories describe the knight, caught in the bonds of love, who forgets his knightly duties55 and in a self-sufficient twosome with his lady becomes estranged from the world and from reality.

An extreme example of this kind is the case of the enchanter Merlin, whose beloved, the fairy Vivian, used the magic arts which she had learned by eavesdropping upon him, to tie him in invisible bonds and imprison him in a hawthorn bush from which he was never able to escape.

This story is particularly instructive because the figure of Merlin so very fittingly embodied the consciousness and the thinking faculty which were lacking in the masculine world around him.

He was a Luciferian, Mephisto-like being, and as such represented the intellect in statu nascendi, that is, in still primitive form.

To this he owed his magic power; but because his feminine side had been neglected, it drew him back in the form of eros, and bound in the toils of nature this man who had identified himself with the logos principle.

To a somewhat later period belongs the Tannhauser legend which Richard Wagner revived; it apparently dates from the fifteenth century and was widely known in the sixteenth throughout Switzerland, Germany, and the Netherlands.56

"Now is forsooth my lay begun

Of Danhauser I’ll sing thee,

And of the wonders he hath done

With Venus, the noble Minnie. 57

"Danhauser was a sturdy knight

In quest of wonders he

Did wish to enter Venus’ mount,

Where pretty women be."

That is the way most versions of the song begin, but there is a Swiss form from St. Gallen, accounted one of the oldest, which says:

"Danuser was ein wundrige Knab

Grauss Wunder got er go schaue

Er got wol uf der Frau Vrenesberg5s

Zu dene dri schone Jungfraue.

"Die sind die ganze Wuche gar scho

Mit Gold und mit Side behange,

Hand Halsschmeid a und Maiekro

A m Suntig sind s’ O tre und Schlange!"59

Whereby the residents of the Venusberg are marked as relatives of Melusine.

Though I believe I may assume that the legend is familiar, let us recall the circumstances.

After Tannhauer had lingered for a long while in the Venusberg, his conscience smote him and he went to Rome to ask for absolution from the Pope.

But this was denied him and he was told that his sin would no more be forgiven than the dead branch before him would become green again.

So he returned to the Venusberg and remained there, even when the Pope sent him a messenger with tidings that a miracle had occurred, that the branch had grown green once more.

The end of the song, in many versions, goes as follows:

"Thus he within the mount again

Doth choose her love to be,

And to the Pope, the fourth Urban,

Is lost eternally."

As the name shows, Venusberg is a place of love’s pleasures

and delights where Venus hold sway.61

It corresponds in every way to the "islands of women" or the fairy hills, spoken of earlier, and all the legends about it resemble each other closely in that they tell of a man being lured to such a place and held there by a woman’s enchantment, and of his never, or only with the greatest difficulty, being able to find his way out again.

An example of this in antiquity was Calypso, who held Odysseus on her island and released him only at the behest of the gods.

The enchantress Circe belongs in this category, too; but her character was more witch-like, since she changed her victims, Odysseus’ comrades, into swine.

The antagonism between Christianity and paganism, already intimated in the story of Melusine, comes clearly to light in the Tannhauser legend.

However, the paganism which emerged at the time of the Renaissance was not that of the northern peoples, but that of antiquity.

An example suited to our theme is the famous Hipnero tomachia Poliphili of Francesco Colonna.62 Here a monk describes how, in a dream, his beloved, the nymph Polia, after letting him see and experience a series of psychologically significant scenes and images from classical antiquity, finally leads him to Cytherea, where Venus gives the pair of them her blessing.

Another work important to mention here is i.e Paradis de la Reyne Sibylle by Antoine de la Sale.63

It was preserved in two fifteenth century manuscripts and printed in 1521.

This "paradise," according to one Italian tradition, lies on the Monte della Sibilla in the Appennines.

The author, who had visited the place, gives an account of it and of the traditions connected with it.

A cave in the mountain is supposed to be the entrance to Queen Sibylle’s palace and her realm within corresponds exactly to the Venusberg.

The legend resembles that of Tannhauser, except that here the repentant knight is promised immediate forgiveness for his sins.

However, his squire leads him to believe that the pope is deceiving him and really intends to imprison them, so they both return to the sibyl's paradise.

That in this story the queen and her maidens should retire, every Friday at midnight, to their chambers for twenty-four hours and assume snake forms is a feature already familiar to us from the Melusine legend.

I regret that the space at my disposal does not permit me to discuss the book further.

However, it is interesting in the light of what has already been said to note that in this tradition the Venusberg and the sibyl's mountain are identical.

According to Desonay the sibyl referred to is the Cumaean one, who told Aeneas the way to the underworld, explaining where the golden branch could be found that would open its entrance.64

This was supposed to be in a cave near Lake Avernus, and a grotto said to be the sibyl's is still shown in the vicinity.

Obviously the tradition has been combined with that of the cave on the Monte della Sibilla, which also lies near a lake and was believed to lead to Queen Sibylle's paradise.65

But there is still more: Desonay66 conjectures that possibly this grotto may once have been dedicated to Cybele, the mother of the gods, whose cult in 204 B.C. was introduced into Rome as the result of a saying in the Sibylline Books, and subsequently spread as far as northern Italy and Gaul.67

As life bestower and goddess of fertility, Cybele ruled the waters; as Mountain Mother and Mistress of Animals, she loved and ruled all that was wild in nature.

She bestowed the gift of prophecy, but caused madness also, and her orgiastic cult was related to that of Dionysus.68

She is familiar to us as the mother of Attis, but to go further into that myth now would lead us too far.

I want only to recall that part of the cult of this goddess was that the priests should emasculate themselves.

As we have seen, those held prisoner in the fairy realm69 experienced the equivalent of emasculation, too, losing their virility and becoming womanlike and soft.

The great difference, however, is that whereas they succumbed to temptation and were subdued by feminine magic, the priests of Cybele offered a sacrifice to the goddess.

Unquestionably the character of the goddess Cybele can be compared to that of the

"Reyne Sibylle," even if Desonay’s hypothesis is not substantiated by archaeological findings.

This sibyl’s paradise contains almost all the features previously noted in the various stories of swan maidens, nixies and fairies.

That a complex of ideas, such as this, should have existed all over the world since primeval times, always recurring in the same combination or else simply remaining unchanged, clearly indicates that the material with which we are dealing is basically archetypal.

The Great Mother) the Prophetess and the Love Goddess are all aspects of primal femininity and also, therefore, aspects of the anima archetype.

According to Kerenyi’s conclusions/° Cybele and Aphrodite are in the last analysis one and the same figure, and both may be equated to the great nature goddess the divine figure reflected in the elemental creatures described above and in the legends associated with them, the same figure whose traits the anima likewise shares.

But swan maidens and nixies are not the only forms in which elemental feminine nature shows itself.

Melusine is scolded by her husband for being a "serpent," and this figure, too, can embody the primal feminine.

It represents a more primitive and chthonic femininity than the fish does, for example, and certainly more than the bird, while at the same time cleverness, even wisdom, is ascribed to it.

Moreover, the serpent is also dangerous.

Its bite is poisonous and its embrace suffocating,71 yet everyone knows that despite this dangerousness the effect that it exerts is fascinating.

Appearing in countless myths and fairy tales, the serpent’s role is not always expressly feminine.

In modern dreams and phantasies, of men as well as of women, it often stands for prehuman and undifferentiated libido rather than for a psychic component that is conscious or capable of becoming conscious. 72

Yet there are certainly instances where the serpent has an expressly anima character.

In discussing the psychological aspects of the Kore figure,73 Jung tells of a young man’s dream about a female snake which behaved "tenderly and insinuatingly"

and spoke to him in a human voice.

Another man, who sometimes sees a ringed snake in his garden, says that he feels it looks at him with remarkably human eyes, as if it wanted to make a relation with him.

The spirit of nature also appears as a snake or as a "golden green triple snakeling," in

the story of "The Golden Pot" by E. T. A. Hoffmann.74

Here the little snake, which looks at the hero of the tale with "inexpressible yearning," turns into Serpentina, a real anima figure who possesses the golden pot.

The pot is a vessel in which "the wonderful land of Atlantis" is mirrored and this land, being sunk in the sea, represents the unconscious.

In letting the hero behold such images, Serpentina fulfils a typical anima function, and besides this she helps him to decipher some enigmatic writing found on an emerald, green leaf, which is not hard to recognize as a leaf from nature’s book.

Whenever the anima appears as a beast of prey, as often happens in dreams and phantasies, it is her dangerousness that is being stressed.

A man, for example, may dream that a lioness which has left her cage approaches and circles ingratiatingly around him.

Then she turns into a woman, becomes threatening and wants to devour him.

Tigers, panthers, leopards, and beasts of prey, generally, appear in this kind of dream.

In China the female fox plays a big role; she likes to present herself as a beautiful maiden, but her tail can be recognized.

Often there is something ghostly about her and she is taken to be the embodiment of a departed spirit.

Women have similar dreams, but in their case the animal, in so far as it is female, represents the shadow or the primitive femininity of the dreamer.

In recent literature the figure of Antinea in Benoit’s novel, L’Atlantide,15 most impressively reveals both the serpent and the beast-of-prey aspects of the elemental anima.

Fascinating all the men who come her way with the beauty of Venus, the wisdom of the serpent, and the cruelty of the carnivore, she works irresistible magic upon them and without exception they perish.

Then their mummified corpses are used to ornament a mausoleum erected especially for the purpose.

Antinea claims to have risen from the Lost Atlantis and to be descended from Neptune; hence, like Morgan la Fee and Aphrodite, she is sea-born.

She is a purely destructive anima figure; those whom she enchants lose all of their masculine strength and virtue and finally die.

As may be seen from these examples, succumbing to the power of the anima always has the same fatal effect and is in a way comparable to the emasculation of the priests of

Cybele.

That Antinea should explain her nefarious behavior as revenge upon man, who for centuries has exploited woman and misused her, is psychologically significant.

In so far as she embodies negative archetypal femininity, this would be the feminine principle revenging itself for the devaluation to which it has been subjected.

When, as happens in so many legends, an elemental creature seeks to unite with a human being and be loved by him in order to acquire a soul, it can only mean that some unconscious

and undeveloped component of the personality is seeking to become joined to consciousness and so to be informed with soul.

This striving is expressed in the same way in dreams, and C. G. Jung gives an example of the kind:76

A young man dreams that a white bird flies into the window of his room. It turns into a little girl about seven years old who, after perching herself on the table beside him, changes back into a bird again, but still speaks with a human voice.

This shows that a feminine creature wants admission to the dreamer's house; but it is still a child, that is, undeveloped; this is also expressed by the fact that it becomes a bird again.

It is a first clear appearance of the anima figure, emerging to the threshold of consciousness, but only half-human as yet.

For the unconscious has not only a tendency to persist in its primal state and to engulf and extinguish what has already been made conscious;77 it also shows plain signs of activity in the opposite direction.

There are unconscious contents that struggle to become conscious and, like elves, revenge themselves if this is not taken into account.

The urge toward increased consciousness seemingly proceeds from the archetypes, as though, so to speak, there were an instinct tending toward

this goal. But where such an impulse comes from, or what the nature of the dynamis is which sets it going, we do not know.

It belongs among the undiscovered secrets of the psyche and of life.

The urge toward increase of consciousness in the material discussed above is expressed in the desire of a creature, still bound to nature and only half human, to approach a human being and be accepted by him, that is, by consciousness.

In this connection, perhaps another motif which has not yet been mentioned deserves consideration; namely, the fact that these elemental beings quite often possess a (more or

less hidden) father.

The Valkyries are Odin’s maidens and Odin is a god of wind and spirit.

In the tale of the huntsman and the swan maiden, who has to be released from the glass mountain, her father is with her and is released at the same time.

The Welsh nixie’s father gives her in marriage to the man, and Undine, too, is sent by the sea-king, her father, to live among men in order to gain a soul.

In modern dreams and active imagination, the anima also appears frequently in the company of a father figure.

This can be taken as an intimation that behind the feminine nature element there lies a masculine-spiritual factor, to which may be ascribed the knowledge of hidden things possessed by these elemental feminine creatures.

Jung calls this factor "the Old Wise Man," or the "archetype of meaning," while he designates the anima as the "archetype of life."78

The meaningful factor in the unconscious is what makes it possible for consciousness to develop.

In a certain sense this factor is comparable to the idea of the lumen naturae, which Paracelsus describes as an invisible light that "reaches man, as in a dream."

He says that ”since the light of Nature cannot speak, it buildeth shapes in sleep from the power of the Word (of God)."79

Reviewing all that has been said about these elemental creatures, we see that in general they possess the same qualities and behave in similar ways.

Moreover, these qualities and the effects they produce can well be likened to those of the anima.

Both the nature creature and the anima represent the eros principle, the former transmitting hidden knowledge, just as the latter transmits information about the contents of the unconscious.

Both exert a fascinating effect and often possess a power overwhelming enough to produce ruinous results, especially when certain conditions affecting the relationship between the human being and the elemental one, or between the conscious ego and the anima, are left unfulfilled.

This failure is the reason why many legends end unsatisfactorily, that is, with the relationship broken off or made impossible.

From this it may be seen that such a tie is a delicate matter, as is also the relation to the anima. Indeed, we know from experience that the anima makes certain demands upon a man.

She is a psychic factor that insists on being considered, no1 neglected as is the general

tendency, since a man naturally likes to identify himself with his masculinity.

However, it is not a question of either surrendering his masculinity completely to the service of the Lady Anima or losing her entirely, but only of granting a certain space to the feminine, which is also a part of his being.

This he does by recognizing and realizing the eros, the principle of relationship, which means that he not only becomes aware of his feeling,

but also makes use of it, because to create, and especially to preserve, a relationship, a value judgment (which is what feeling is) cannot be dispensed with.

A man by nature tends to relate to objects, to his work, or to some other field of interest; but what matters to a woman is the personal relation, and this is true also of the anima.

Her tendency is to entangle a man in such relationships, but she can also serve him well in giving them shape - that is, she can do so after the feminine element has been incorporated into consciousness.

As long as this element works autonomously, it disturbs relations or makes them impossible.

The researches and discoveries of depth psychology have shown that for modern people (or a:t least for many of them) a coming to terms with the unconscious is essential.

To a man the relation with the anima is of special importance; to a woman, that with the animus.

These factors, by building a sort of bridge, establish the connection with the unconscious in general.

The anima as a rule is projected first upon a real woman; this may lead the man to enter upon a relation with

her that he might otherwise find impossible; on the other hand, it may also result in his becoming much too dependent upon her, with the fatal results described above.

As long as such a projection exists it is naturally difficult for the man to find a relation to the inner anima, to his own femininity.

Yet figures of women that cannot be identified with actual persons often occur in dreams.

They appear usually as the "stranger," the "unknown" or the "veiled woman," or, as in the legends, they take the form of not quite human creatures.

Dreams of this kind are likely to make a strong impression and be colored with feeling; it is easy to believe that they concern an inner psychic magnitude with which a relationship must be established.

In literature there is a contrast between the great number of figures like this, with all

their attendant circumstances and effects, and the rarity of cases in which relationships between men and such elemental creatures are brought to a satisfactory conclusion.

This may result from lack of sufficient consciousness in the human being. It is essential in establishing a relation to the unconscious that the ego be strong and well-defined

enough to resist the danger, always present when one deals with the unconscious, of being overwhelmed and extinguished by it.80

A clearly defined ego is also needed to maintain the continuity of a relation of this kind, for although the unconscious figures would like to be accepted by men, that is, admitted into consciousness, they are by nature fugacious and easily disappear again. (As Urvasi says: "I have passed away like the first of the dawns . . . I am like the wind difficult to catch.")

Yet the solution of this problem appears to be a task of special urgency today, as psychotherapists and psychologists can testify, and in the method known as active imagination C. G. Jung has pointed out an approach to it.81

The confrontation and coming to terms of the ego personality with these figures of the unconscious serve on the one hand to differentiate them from the ego, on the other, to relate them to it, and both sides are affected.

A good and very charming example of this is to be found in "Libussa," an originally Czech fairy tale, newly edited by Musaeus.82

Briefly, the story is as follows:

A tree nymph, seeing her oak endangered, obtains protection from a young and noble squire named Krokus. For his service she proposes to reward him with the fulfilment of a wish: for fame and honor, perhaps, or riches, or happiness in love. But he chooses none of these, desiring instead "to rest in the shade of the oak from the weary marching of war," and there from the mouth of the nymph to learn "lessons of wisdom for unriddling the secrets of the future."

This wish is granted and every evening at twilight she comes to him and they wander together along the reedy shores of a pond.

"She instructed her attentive pupil," we are told, "in Nature’s secrets, taught him the origin and essence of things, their natural and magical qualities, and so transformed the crude warrior into a thinker and a man of world-embracing wisdom.

In the degree that the young man’s sensitivity and feeling became refined by his association with this fair elf, her fragile, shadowy figure seemed to take on additional solidity and substance.

Her breast gained warmth and life, her brown eyes sparkled fire and, along with this womanly aspect, she seemed also to acquire the feelings of blossoming maidenhood."

Here is an unusually apt description of the effects and counter-effects resulting from a relationship with the anima figure.

She becomes more real and more alive; while the man’s feeling undergoes a differentiation, and he is taught, too, to become "a thinker and a man of world-embracing wisdom," thereby achieving fame.

The story comes to a natural conclusion; 88 after they have lived together for a long time, the nymph one day says farewell to her husband, foreseeing that the end of her oak tree can no longer be averted.

Then the tree is struck by lightning and she, whose life has remained bound to it despite her human quality, disappears forever.

A remarkable and, I believe, unique relation to the anima was found by William Sharp,84 the English author I have already mentioned.

At the wish of his merchant father he first studied law but proved unsuited to it.

Then he spent three years, equally unsatisfactorily, in a London banking house.

Resigning this position, he turned to art and literary criticism and also published some psalms.

These occupations brought him into touch with London literary and artistic circles and he became especially friendly with Dante Gabriel Rossetti.

In the biography from which this material is taken (written by his wife who was also his cousin) we are told that university teaching posts were repeatedly offered to him which he could not accept because of his health. Besides this critical and intellectual side, he had also a lively life of dreams and phantasies which he called the "green life," because it was so closely connected with nature, for which he cherished a great love.

This side of his character came into its own during his annual trips to the sea, and above all in Scotland.

In his boyhood a Scottish nurse had familiarized him with Gaelic legends, and Scotland for him seemed a home of the soul.

During one stay there he started writing a Celtic romance entitled Pharais, he became aware as he wrote of the predominance of the feminine element in it, and of how much the book owed its inception to the subjective, feminine side of his nature. In consequence he decided to publish it under the name Fiona Macleod, which

came "ready-made" to his mind; subsequently he wrote a number of other books under this pseudonym, vividly rendering the special character of Scotland and its inhabitants.

Due to the awakening of a new interest in Celtic things among a group of writers at this period, these were very well received.

According to William Butler Yeats, among the new voices none was more distinctive than the mysterious and remarkable voice revealing itself in the stories of Fiona Macleod, which seemed itself to become the voices of these simple people and elemental things - not by

observation of them only, but by identity of nature.

The art of these stories, Yeats said, was of the kind that rested upon revelation; it dealt with invisible, ungraspable things.

Asked why he wrote under a woman's name, Sharp replied, "I can write out of my heart in a way I could not do as William Sharp . . . This rapt sense of oneness with nature, this cosmic ecstasy and elation, this wayfaring along the extreme verges of the common world, all this is so wrought up with the romance of life that I could not bring myself to expression by my outer self . . ." 85

He made a close secret of his identity with Fiona Macleod and for a long while not even his friends were made acquainted with "her"; William Sharp had his own correspondence, and Fiona Macleod kept up a separate one with her readers. To his wife he wrote:

"More and more absolutely, in one sense, are W. S. and F. M. becoming two persons - often married in mind and one nature, but often absolutely distinct;"86 and he signed this letter "Wilfion" (a contraction of William and Fiona).

Sometimes, too, on his birthday he exchanged letters with Fiona, in which he expressed gratitude to her and she gave him advice.

Here we have a case where the inner anima attained a rare degree of reality.

Perhaps this was due to a special disposition on the part of William Sharp; in principle, however, it corresponds to what we mean when we speak of relating to or integrating the anima - which, in a certain degree, is surely possible to all men.

For the integration of the anima, the feminine element, into a man's conscious personality is part of the individuation process.

In this connection, however, a point of special importance must be taken into consideration, for the feminine element which must become an integrated component of the personality is only a portion of the anima, namely, its personal aspect.

The anima also represents the archetype of womanhood, which is suprapersonal in nature and therefore cannot be integrated.

Behind the elemental beings of our study stand, as we have seen, the divine figures of Cybele and Aphrodite - in the last analysis, the Goddess Nature.

This archetypal background explains the irresistible force which can emanate from such an anima figure; for if in it Nature herself is encountered, then it is understandable that a man may be overcome and fall into its power. This happens particularly when no differentiation is made between the archetypal and the personal aspects of the anima. Indeed, confusing the two aspects is what gives the anima superior power, and that is why it is most important to discriminate between what belongs to the personal and what to the suprapersonal.

This separation is sometimes represented in dreams and phantasies by the death of the suprapersonal anima figure.

I know of one phantasy in which she rises to heaven, and the ordinary woman remains behind; in The Dream of Poliphilo, which has already been mentioned, the dream closes with the nymph Polia dissolving "into thin

air, like a heavenly image."87

1. G. Jung tells of a man’s dream in which a female figure of more than life size and with a veiled face stands in a church - in the place of the altar. Indeed, like the Platonic ideas, the archetype of the anima is of superhuman nature and dwells in a celestial place.

Though distinct from the personal, feminine components of the soul, she is nevertheless the primal image standing behind them and shaping them to her likeness.

As Great Mother and Goddess of Love, as "Mistress," or by whatever other name she may be called, the anima in her archetypal aspect is to be met with reverence.

On the other hand, a man must come to terms with his personal anima, the femininity that belongs to him, that accompanies and supplements him but may not be allowed to rule him.

In attempting, as I have in this study, to present the anima as an elemental being, I have left out the higher forms of its manifestation as, for example, Sophia.

This is because it seemed important to me to emphasize the natural aspect which so markedly belongs to the essence of feminine being.

When the anima is recognized and integrated a change of attitude occurs toward the feminine generally.

This new evaluation of the feminine principle brings with it a due reverence for nature, too, whereas the intellectual viewpoint dominant in an era of science and technology leads to utilizing and even exploiting nature, rather than honoring her.

Fortunately, signs can be observed today pointing in the latter direction. Most important and significant of these is probably the new dogma of the Assumptio Mariae and her proclamation as mistress of creation.

In our time, when such threatening forces of cleavage are at work, splitting peoples, individuals, and atoms, it is doubly necessary that those which unite and hold together should become effective; for life is founded on the harmonious interplay of masculine and feminine forces, within the individual human being as well as without.

Bringing these opposites into union is one of the most important tasks of present-day psychotherapy. Emma Jung, Animus and Anima, Page 45-94

NOTES

1. Lieder des Rig- Veda. Translated into German by H. Hillebrandt. Gottingen: Vandenhoock & Ruprecht, 1913. X. 95, p. 142.

2. Satapatha-Brahmana in Sacred Books of the East, XLIV. Ed. F. Max Mueller. Oxford: Oxford University Press, 1900. p. 69 ff.

3. The Apsaras (those who move in water) are celestial water nymphs of great beauty, devoted to song and dance. Their masculine partners

are the likewise music-loving Gandharvas. See Hastings. Encyclopedia of Religion and Ethics, under "Brahmanism."

1. Apuleius. The Metamorphoses or The Golden Ass. See Erich Neumann's Am or and Psyche: The Psychic Development of the Feminine.

Bollingen Series LIV. New York: Pantheon Press, 1956.

1. Cf. Adalbert Kuhn. Die Herabkunft des Feuers und des Gottertranks. Berlin: Dummlers Verlag Buchhandlung, 1859. Here this son is conceived of as fire.

2. Johann W. Goethe. Faust. Translated by George M. Priest. New York: Alfred A. Knopf, 1950.

3. Taken from A Celtic Miscellany. Translated by K. H. Jackson. London: Routledge 8c Kegan Paul, 1951. Also, H. Arbois de Jubainville.

The Irish Mythological Cycle and Celtic Mythology. Translated from the French by R. I. Best. Dublin: Hodges, Figgis 8c Co. Ltd., 1903.

1. Wilhelm K. Grimm. Deutsche Mythologie. Vol. I, Chaps. XVI, IV, 1835. This work has been republished, Vienna 8c Leipzig: Bernina Verlag, 1939. All the following references, however, are to the 1835 edition. (Ed. note)

2. One of Odin's names is Wunsch (Wish). W. Grimm, ibid., Vol. I, Chap. XVI.

1 0. W. Grimm, ibid.

1. f. Wayland Smith. Translated from the French of Dopping and Michel by S. W. Singer. London: William Pickering, 1947. This English version was chosen because it most closely resembles the German used by Mrs. Jung, (Edda. Vol I, Translated into German by Felix Genzmer. Jena: Diederichs Verlag, 1912). A few changes, however, have been required to make it correspond entirely. (Ed. note)

2. This means that, as Valkyries, they spun the threads of victory and fame.

3. Cf. also M.-L. von Franz. Archetypal Patterns in Fairy Tales. Zurich: Privately printed, 1951. Chap. V.

1 4. According to Grimm (ibid. Chap XII) the swan was considered a prophetic bird, and that the word schwanen is equivalent to ahnen (to have a presentiment) seems to have a connection with this. According to J. A. MacCulloch (The Religion of the Ancient Celts. Edinburgh: T. 8c T. Clark, 1911) the Badb, or "battle crow," an old war goddess of Irish mythology, is related to the Valkyries, but has the more sinister character of a foreteller of evil.

1. On the anima as a spinner, see C. G. Jung. Aion. Zurich: Rascher Verlag, 1. An E961nglish translation of this section of Aion appeared as "Shadow, Anima, and Animus" in Spring 1950, published by the Analytical Psychology Club of N.Y. Inc. p. 3.

2. Udr, Verdandi and Skuld are the past, present, and future of the verb, to be. See Prose Edda. Scandinavian Classics. Vol. V. New York: Oxford University Press, 1929. Notes 12, 13, 14, p. 28.

1 7. Fatum means statement, prophecy (See A. Walde. Lateinisches Etymologisches Worterbuch, 1910).

1 8. The Lay of the Nibelungs. Metrically translated from the Old German text by Alice Horton. London: George Bell & Son, 1901. The following passage occurs in Adventure XXV, Verse 1536.

1. "Sie swebten sam die Vogele vor im uf der vluot. Des duhten in ir Sinne stare unde guot. Zwas si im sagen wolden, er geloubte in dester bas."

2. Tacitus. Germania B. Quoted from W. Grimm (ibid., Vol. I, Chap. v, p. 78).

3. "ut matres familias eorum sortibus et vaticinationibus declararent utrum proelium committi ex usu esset nee ne." Grimm, ibid., Vol. I, Chap. V, p. 78.
4. Grimm, ibid., Vol. I, p. 361.
5. "quandam mulierem fatatam, sive quandam fatam, que alio nomine nimpha, vel dea, vel adriades (dryas) appelatur."
6. "The Bologna Enigma" was published in English in Ambix, Vol. II; Journal of the Society for the Study of Alchemy and Early Chemistry. London: Dec. 1946.
7. Cf. C. G. Jung. "The Psychological Aspects of the Mother Archetype" in Spring 1943 (published by the Analytical Psychology Club of N.Y.

Inc.) and translated from the German in the Eranos-Jahrbuch VI. Zurich: Rhein Verlag, 1939.

1. The Works of Plato. Translated by B. Jowett. New York: Dial Press, No date. p. 401.
2. See in this connection, "Der Jager und die Schwanjungfrau" (The Huntsman and the Swan Maiden) in Deutsche Miirchen seit Grimm, hrsg. von Paul Zaunert. Jena: Diederichs, 1919. See also "Die weisse und die schwarze Braut" (The White and the Black Bride) and "Die Rabe" (The Raven) from Grimm’s Kinder- und Hausmiirchen, Vols. I & II, and "Die Entenjungfrau," (The Young Duck Woman)

a Russian tale all to be found in Miirchen der Weltliteratur. J en a: Diederichs, 1915. Likewise "The Adventures of Hassan of Bassora," which is the tale of the 577th night in The Book of the Thousand Nights and One Night.

1. According to Germanic and Northern sources the glass mountain was thought of as a place in the Beyond, the dwelling of the dead or the

blessed; according to other ideas, swan maidens, fairies, witches, dwarfs, and similar beings lived there. In many fairy tales people are led there by a spirit or demon and have to be redeemed. (Cf. Handworterbuch des deutschen A berglaubens, published by H. Baechtold-Staubli, under "Glasberg") This place in the Beyond may well be equated with the unconscious.

1. "Der geraubte Schleier." See J. K. Musaeus. Volksmiirchen der Deutschen, Vol. II, in Miirchen der Weltliteratur. l. c.

2. "Field of Swans." Here the editor injects the amusing remark that this locale got its name from a certain Schwanhildis and her father Cygnus "who both belong to the race of fairies and probably stem from Leda's eggs."

3. See C. G. Jung. "The Psychological Aspects of the Kore" in Jung and Kerenyi. Essays on a Science of Mythology. Bollingen Series XXII. New York: Pantheon Press, 1 949.

4. See Goethe's poem "Der Fischer" (The Fisher); Gottfried Keller's "Nixie im Grundquell" (Nixie in the Spring) (Gesammelte Werke. Berlin: W. Herz, 1891-92) and his "Winternacht" which is given in translation later in this article; Gerhart Hauptmann's The Sunken Bell (Freely rendered into English by C. H. Meltzer. Garden City, N.Y.: Doubleday Page &: Co., 1914); Jean Giraudoux's Undine (English version prepared in conjunction with Schuyler Watts. New York, 1941).

5. Minne meaning love. Cf. Minnesiinger (Singer of Love). See W. Grimm. Deutsche Mythologie, l. c., Vol. I, p. 360. According to F. Kluge in Deutsches Mythologisches Worterbuch the original meaning of the word Minne is remembrance, commemoration, recollection.

It is related to the English word mind, and stems from the Indo-Germanic root men or man, meaning thinking, meaning. Grimm connects it with manus, man.

1. See, for example, the interesting study by R. Bezzola on "Guillaume IX de Poitiers" in Romania, Vol. LXVI.

2. John Rhys. Celtic Folklore. Oxford: Clarendon Press, 1901. p. 3 ff.

3. To iron is attributed the power of protecting against elfin beings.

4. This is quite startlingly described in a northern fairy tale "Die Waldfrau" (The Forest Woman) (Miirchen der Weltliteratur, l. c.) which tells of a wood-chopper, enchanted by a beautiful maiden whom he has met in the forest. Every night she takes him with her into her mountain where everything is more splendid than anything he has ever seen. One day, as he is chopping, she brings him a meal

in a beautiful silver bowl but, as she sits down on the tree trunk, he sees - to his horror - that she has a cow's tail and that it has fallen into the cleft in the tree. Quickly, he pulls out his wedge so that the tail is caught and pinched off. Then he writes the name of Jesus on the bowl. Immediately the woman disappears, and the bowl with the food becomes nothing but a piece of beef with cow dung on it.

1. The mirror is known in folk superstition as an instrument of magic. It has a numinous effect, since one sees one's shadow or double in it. A magic mirror shows what is happening all over the world, or it foretells the future and in general reveals secret and hidden things. (See Handworterbuch des Deutschen A berglaubens. l. c., Vol. IX under "Spiegel").

S9. See C. G. Jung. Paracelsica (Zurich: Rascher Verlag, 1942) where the legend is fully told, and the figure of Melusine is interpreted as the anima in connection with alchemical symbolism and the Paracelsian concept of the Melusines as dwelling in the blood.

1. From S. Baring-Gould. Curious Myths of the Middle Ages. London, Oxford &: Cambridge: Rivingtons, 1869.
2. As, for instance, Lourdes.
3. After Alfred Maury. Croyances et Legendes du Moyen-Age. Paris: 1896.

4S. William Sharp (Fiona Macleod): A Memoir compiled by his wife Elizabeth Sharp. New York: Duffield &: Co., 1912, p. 9.

1. Ibid., p. 9.
2. English version by the translator. (Ed. note)
3. Four Treatises of Theophrastus von Hohenheim, called Paracelsus. Edited by Sigerist. Baltimore: John Hopkins Press, 194 1. p. 2S6.
4. Ibid., p. 2S9 ff.
5. F. de la Motte Fouque. Undine. Translated from the German by Edmund Gosse. London: Sidgwick &: Jackson, Ltd., 1912.
6. Carl Gustav Carus. Psyche. Jena: Diederichs Verlag, 1926.
7. The loss of Berthalda’s necklace having been brought about by Undine’s water guardians, without her foreknowledge. (Ed. note)
8. That this same material has been used very recently by Giraudoux in his play Undine shows that it is not yet outdated.
9. Four Lais of Marie de France - Guingamor, Lanval, Tydet, Bisclavet. Rendered into English by Jessie L. Weston. London: D. Nutt, 1910.

5S. A similar German legend is reported by Paracelsus in the treatise mentioned above, as also in W. Grimm in Deutsche Sagen. (Munich

&: Leipzig: Georg Mueller, No date. Vol. II) It tells of a knight from Stauffenberg who, one day as he was riding to church, met a marvelously beautiful maiden sitting all alone at the edge of a forest. As it turned out, she had been waiting there for him. She told him that

she had always loved and guarded him, whereupon they became engaged. This maiden, too, was a fairy who could always be summoned by wishing. She provided him with money and property on the condition that he should form no tie with another woman. When his family pressed him to marry and he agreed to do so in spite of this, she first gave him a warning, then brought about his death mysteriously within three days. In this maiden who has loved the knight since the beginning, it is not difficult to recognize his own feminine element; its exclusive demand is a characteristic anima trait which often leads to difficult conflicts and entanglements.

1. See J. A. MacCullough. The Religion of the Ancient Celts. l. c
2. This motif plays an important role in, for example, Chretien de Troyes' poems "Yvain" and "Erec and Enide." The last work is the subject of a very discriminating study by R. Bezzola (Le sens de l' A dventure et de l' Amour. Paris: Ed. La jeune Parque). The heaviest task of the lovelorn hero consists in his having to fight with an opponent in the same condition, that is, to some extent with his double.

Overcoming him signifies that he can liberate himself from the isolating enchantment of love and turn back with his wife to society and the world.

1. P. S. Barto. Tannhiiuser and the Mountain of Venus. New York: Oxford University Press, American branch, 1916. See pp. 74, 75 for the English version given here which precisely parallels the German given by Mrs. Jung. (Ed. note)
2. In some versions it says " Venus der Dilvelinne" (Venus of the Devilesses).
3. Here Venus has become the Swiss Verena.
4. Unfortunately no English rendering of this could be found. It runs roughly:

"Danuser was a wondrous youth

Great wonders came he to see.

He came to Lady Venere's mount

To those beauteous maidens three.

"Throughout the week they're fair all day

Decked out with silk and gold,

Rings and beads and crowns of May,

But Sunday they’re otters and snakes."

1. Barto. l. c., p. 95. The version given by Mrs. Jung runs as follows:

"Do was er wider in den Berg

Und het sin lieb erkoren.

Des must der vierte Babst Urban

Auch ewigklich sein verloren."

1. See also W. Grimm. Deutsche Mythologie. l. c. In the later Middle Ages in Germany, Venusberg was identified with the Grail, this appellation in the course of time having acquired the meaning of feast and merriment. W. Hertz quotes a chronicler who says: "History writers believe that the swan knight came from the mountain where Venus is in the Grail." (Parzival und der Graal)
2. For a detailed psychological study of this work, see Linda Fierz-David: The Dream of Poliphilo. Bollingen Series XXV. New York: Pantheon Press, 1950.
3. Antoine de la Sale. Le Paradis de la Sibylle. Edited and with a critical commentary by Fernand Desonay. Paris: Librairie E. Droz, 1930.
4. See W. J. Roscher. Lexikon der griechischen und romischen Mythologie.
5. Le Paradis de la Sibylle. l. c.
6. Ibid.
7. The image of the goddess, a sacred stone, was at that time taken from Pessinus and brought to Rome.
8. In an Orphic hymn she is invoked as "Preserver of Life and Friend of raging Passion.” (Orpheus, Altgriechische Mysteriengesiinge.

Translated into German by J. 0. Plassmann. Jena: Dietrichs Verlag, 1928)

1. One could also designate it as the "realm of the Mothers" (Goethe). I chose the other term because in this story it is not the maternal aspect of the feminine, but the eros aspect, that stands foremost.

2. K. Kerenyi. "Die Gottin Natur" in Eranos-Jahrbuch XIV. Zurich: Rhein-Verlag, 1947.

3. C. G. Jung. Symbole der Wandlung. 4th edit. Zurich: Rascher Verlag, 1952. p. 53 &1 p. 610. For English, see Psychology of the Unconscious. New York: Moffat Yard & Co., 1921. p. 183 & p. 211. (Will be Vol. V in the Collected Works)

4. See C. G. Jung, ibid.; also Erich Neumann. The Origin and History of Consciousness. Bollingen Series XLII. New York: Pantheon Press, 1954.

5. Jung and Kerenyi. Essays on a Science of Mythology. l. c., p. 242.

6. I refer you to Aniela Jaffe's excellent study, Bilder und Symbols aus E. T. A. Hoffmanns Miirchen "Der goldne Topf," included in C. G. Jung's Gestaltungen des Unbewussten. Zurich: Rascher Verlag, 1950.

7. Pierre Benoit. Atlantida. Translated into English by Mary C. Tongue and Mary Ross. New York: Duffield & Co., 1920.

8. Jung and Kerenyi. Essays on a Science of Mythology. l. c., "The Psychological Aspects of the Kore," p. 241.

9. C. G. Jung. Symbole der Wandlung. l. c. (for English, see note 71), and E. Neumann. The Origin and History of Consciousness. l. c.

10. See C. G. Jung. "Uber die Archetypen des kollectiven Unbewussten" in Von dem Wurzeln des Bewusstseins. An English translation of this revised article will be published in Vol. X of the Collected Works. At present the only English version available is the unrevised article entitled "Archetypes of the Collective Unconscious" in Integration of the Personality. New York: Farrar & Rinehart, Inc., 1939. For reference to the anima, see p. 77; to the Wise Man, p. 88. See also Jung's "The Phenomenology of the Spirit in Fairy Tales" in Spirit and Nature. Bollingen Series XXX. l. New York: Pantheon Press, 1954.

11. Quoted by C. G. Jung in "The Spirit of Psychology" in Nature and Spirit. l. c., pp. 405, 406. See also Paracelsus Selected Writings. Bollingen Series XXVIII. New York: Pantheon Press, 1951. p. 255.

12. C. G. Jung. "The Relations Between the Ego and the Unconscious" in Two Essays on Analytical Psychology. Bollingen Series XX. New York: Pantheon Press, 1953.

13. Jung and Kerenyi. Essays on a Science of Mythology. l. c., p. 228 II.

14. J. K. Musaeus. Volksmiirchen der Deutschen, Vol. II, in Miirchen der liltliteratur. l. c.

15. The story also describes the fates of the couple's three daughters, which I will not go into here.

16. William Sharp (Fiona Macleod): A Memoir compiled by his wife Elizabeth Sharp, l. c.

17. Ibid., p. 227.

18. Ibid., p. 285.

19. See Linda Fierz-David. The Dream of Poliphilo. l. c., p. 2 10.

1. https://smile.amazon.com/gp/product/B0041BEXY8?pf_rd_r=TSA0BRXW6BEV5QZRSX32&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=3778fd3d-7fad-4680-b9af-7845b2f

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Carl Jung and "Reincarnation" in The Visions Seminar **(2021-08-01 04:35)**

[paypal _donation _button border="5"]

[1]Visions Seminars

Here questions arise as to whether an ego is an historical extension.

We can make such assumptions sure enough, we are quite naturally inclined to believe that we are historically extended.

Therefore we need an hypothesis, perhaps the belief in reincarnation, the belief that in a former life one was a Caesar or a Napoleon or a Shakespeare-certainly no one mean.

The East needed the idea of the reincarnation of souls to explain why we have contents in ourselves which are surely not our personal acquisitions.

There are very good reasons for these hypotheses, they are by no means absurd phenomena.

Millions of people all over the world, not only in the East, believe in the migration of souls.

Again and again one hears people say: I must have been so-and-so, and done such and such a thing in a former incarnation and therefore have such and such a karma.

They would not talk in that way if they did not feel the presence of a factor in themselves for which they cannot make themselves responsible.

It was obviously not acquired in their personal lives and not even in the lives of their parents, so one can discuss the possibility, perhaps the necessity, of assimilating these historical contents, or contents remote in space, even Chinese contents.

You see, the question is whether they should not be assimilated into a new consciousness of the ego, historically extended and also extended in space.

Suppose you have some telepathic experience, or prophetic dreams.

Then you must assume that your ego is exceedingly extended in time, and that means in space also, so you reach a conception of the ego which is absolutely inconceivable; it reaches out to such an extent that you are everything, you are the creator himself, you are time and space.

But the result is that you get an enormous inflation; it is a neurotic condition.

You become entirely unreal, no longer a human being, you are lifted into the air, you are a Purusha that covers the earth two handbreadths high, as the Upanishads say.

This is a most unsound condition, besides being perfectly ridiculous.

For I cannot allow you to cover the earth everywhere-I am going to cover the earth everywhere, I am as good as you; and I cannot permit anyone to extend over the whole of history and exclude myself, I want to extend over history, I am the subject that extends everywhere.

So it is all bunk.

There is no such extension because the ego is this thing here, unique and for once only, it is right here, limited in space and time, and if anything comes in that indicates that enormous extension, then I say it is like a radio; it started somewhere and I perceive it, but it is not my own property, it is not a part of myself. In a way, it may become a part of myself; if someone writes me a letter from Australia, that becomes part of myself, I have it in my pocket and can do with it what I like; yet I have not written that letter.

So we must form a concept of the ego that allows for definite limitations, and the limitations are quite obvious, they are space and time, there the ego comes to an end; those are the borderlines of ego extension and everything that is beyond is impersonal.

It has always been so, and it always will be so. And the thing beyond is the collective unconscious. Carl Jung, The Visions Seminar, Page 750-751

1. https://smile.amazon.com/Visions-Seminars-2-Volumes/dp/0882141112/ref=sr_1_1?crid=Y5LZWAUTMUZR&dchild=1&keywords=jung+visions+seminar&qid=1610293575&sprefix=jun

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Carl Jung: It is regrettable that you did not read my introductory remarks. (2021-08-02 04:06)

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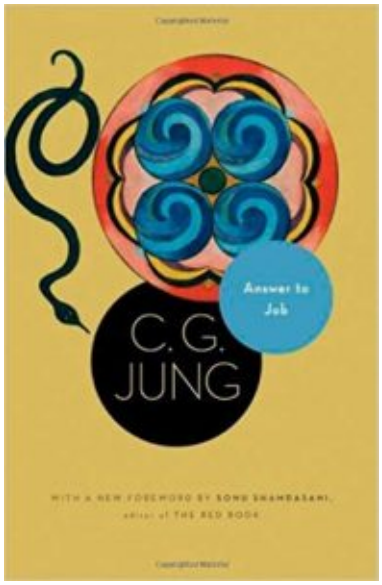

[1]Jung-White Letters

It is regrettable that you did not read my introductory remarks.

You might have discovered there my empirical standpoint without which—I grant you—my little book makes no sense at all. Envisaged from a philosophical point of view without consideration of its psychological premise, it is sheer idiocy, from a theological angle nothing but downright blasphemy and from the standpoint of rationalistic commonsense a heap of

illogical and feeble-minded phantasmata.

But psychology has its own proposition and its own working hypotheses based upon the observation of facts, i.e., (in our case) of spontaneous reproduction of archetypal structures appearing in dreams as well as in psychoses.

If one doesn't know of these facts, it will be difficult to understand what is meant by 'psychic reality' and 'psychic autonomy'.

I agree with you that my statements (in Antwort auf Hiob) are shocking, but no more, rather less so, than the manifestations of Yahweh's demonic nature in the OT. Carl Jung, Letters Vol II, Page 151-154

An elementary study of (for instance) St. Thomas's sections in the Prima Pars On the Good, On the Goodness of God, On Evil, and On the Cause of Evil, should suffice to dispel Dr. Jung's misunderstandings and misgivings, and to supply a metaphysic which would account for the phenomena which concern him at least as satisfactorily as the quasi-manichaean dualism which he propounds.

These somewhat confused and confusing pages might be dismissed as just another infelicitous excursion of a great scientist outside his own orbit …

It is regrettable indeed that, supported only by such naïve philosophizing, the most pregnant movement in contemporary psychology should be burdened with an irrelevant association with Gnostic dualism. Victor White, The Story of Jung's 'White Raven" Page 399

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s

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Jung's Soul: That can relate only to your wife, who can give you strength. The other side is Toni (2021-08-02 04:07)

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ANTONIA WOLFF
1883 - 1953

[1]Black Books

7- I. 1922.

[I]. My soul, speak to me and tell me what needs to be said.

You know that I don’t do this work with joy-and yet also with joy, since this is the only thing that leads and enlightens me in the present darkness. Talk to me!

S. I lead you along dark ways. Patience is necessary, I can’t speak yet, only grope. The pace is slow and the way is steep.

Yet one must travel it. Is something getting to you?

[I]. I ’m worried and I don’t know what it is. It seems to be far away.

S. Yes, it’s not near. What is near is good. But the distant is dark. I can’t rightly make it out.

It’s like a heavenly body seen from the greatest distance, not a star, but a dark body, with some kind of structure. Do you see it too?

[I]. Only with the inner eye, but unclearly, as you describe it. But perhaps you see something that I can’t discern. .

S. It’s covered with hieroglyphs, which I can convey to you. \21 Y:;>)f C rn (

This seems to be a sentence. It looks like a message.

[I]. How is it to be read?

S. In the beginning there is the moon and the sun, feminine and masculine, yet the feminine contains the masculine.

The second sign is a vessel that contains the four functions, apparently the body which contains the psychic.

This is connected with what I told you yesterday about the masculine and the feminine and about the earth.

The third sign is difficult: a fishing rod and a fish.

The fishing rod is too big and the fish too small, so it can’t be caught. The fourth is a scale that is unevenly loaded.

The fifth contains the small scale tray, the other side is firmly bound to the earth. The scale no longer moves.

Both the lines below are the two fish, which aren’t too big, to be placed in the scale tray.

The sixth is again the moon, the feminine, which gives birth to three masculine stars that belong together.

The two fish are raised up, and somehow hang together with the three small suns. The ..J means the end of the sentence.

[I]. But what in the world does this message mean and where does it come from?

S. From the cosmic, i.e., from what is before birth and after death.

The Great Mother Night, which carries the sun in her body sends the message. Reason enough to read it carefully.

The first sign is apparently the nocturnal Isis herself, who has taken the masculine into herself.

That was in the cards today, the ace of spades that fell to you. You stand in the sign of the feminine.

The second sign refers to you, i.e., the message turns to you and says in the 3rd sign that this fishing rod is too big for the fish.

The fish that you should catch is still somewhat beyond, also your balance is out of order. You don't stand wholly in the middle.

What can that relate to?

First we'll look further.

The balance should be fashioned in a way that one side of the scale, the right, consciousness, should connect with the earth.

That can relate only to your wife, who can give you strength. The other side is Toni.

She apparently has the calling to receive the two fish.

What does that mean?

It seems she has the instruction of the Great Mother about this. In this sense she should be observed, also her dreams.

But probably she must be kept hovering, perhaps in the sense that I spoke to you yesterday.

The Great Mother then promises the birth of the 3 small suns or heavenly bodies and the two fish between.

The 2 fish relate to the Christian and the Antichristian, which in the meaning of the future follow the three suns, which are related to the new religion.

The sun is the masculine positive, the illuminator.

A triumvirate, you, Emma, and Toni, the symbolic bearers, the Egyptian symbol, indicated in the word "FANDRAGYPTI," pheasant of the Egyptians, Isis, Osiris, Nephthys.

Nephthys-Toni therefore receives both the fish, i.e., the night or unconscious side.

Both the fish fertilize the mother and cause the birth, the Christian-Antichristian follows behind as the afterbirth. This prediction is good.

You can calm down. The Black Books, Vol. VII, Page 213-215

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?dchild=1&keywords=jung+black&qid=1610292295&sr=8-1

...reasons which have made it difficult for theologians and philosophers to take Jung's work seriously. (2021-08-03 03:53)

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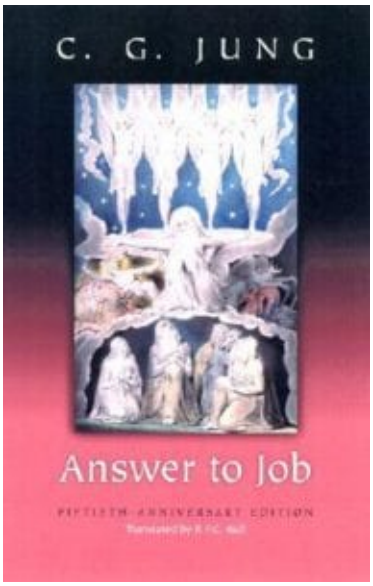

[1]Jung-White Letters

There are very understandable reasons which have made it difficult for theologians and philosophers to take Jung's work seriously.

The obstacles to understanding are considerable, and should not be minimized …

Regarding evil as having (apparently) some positive existence and reality of its own, Jung logically enough requires the admission of evil, not only into the "self", the human totality, but also into the Godhead itself … which orthodox Christians must find quite inadmissible. Victor White, The Story of Jung's 'White Raven" Page 75

… is he [Jung], after the manner of his own "Yahweh" duped by some satanic trickster into purposely torturing his friends and devotees?

Or is he, more rationally, purposely putting them to test to discover how much they will stand rather than admit the fallibility of their master—or how many, more Job-like, will venture to observe that the Emperor has appeared in public without his clothes? Victor White, The Story of Jung's 'White Raven" Page 352

[2]The Story of Jung's White Raven by Victor White

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s
2. https://smile.amazon.com/Fr-Victor-White-P-Story/dp/1589661532/ref=sr_1_1?dchild=1&keywords=Jung%27s+white+raven&qid=1613660342&sr=8-1

Carl Jung on Children and Reincarnation (2021-08-03 04:51)

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[1]Visions Seminars

Dr. Jung: Oh, yes, that is true.

You see children of a certain age, if they have any introspection at all, have far more knowledge of these things than adult people, who are getting blind.

Young children have a consciousness which is remarkable.

I find the psychology of little children exceedingly difficult; their dreams, for instance, are amazingly difficult.

One would assume that they would be quite simple but they are far from that.

Of course some are obvious, but they have an unusual number of great dreams, and great visions too, and to deal with them requires an
hypothesis which makes one quite dizzy.

One has to assume that they have a consciousness of the collective unconscious, an amazing thing.

It makes little children seem quite old, like people who have lived a full life and who have a very profound idea of what consciousness really is.

Hence the saying: fools and children speak the truth. It is because they know it.

Children have the vision still hanging over them of things which they have never seen, and could not possibly have seen, and which are in
accordance with the theory of reincarnation.

It is just as if reminiscences of a former life were carried over into this life, or from the ancestral life perhaps, we don't know.

I could tell you children's dreams which are simply uncanny, and if you want to interpret them at all, you have to use uncanny means.

They cannot be explained even by the psychology of the parents.

They must come from the psychology of the collective unconscious; one could say they were remnants of things they had seen before they were born, and that is really vision.

I know a case where a vision affected a whole life. Individuals can be stunted all through their lives by a vision in childhood.

Such children are not quite born-their birth takes place much later, when they can detach.

But many people are never quite born; they live in the flesh but a part of them is still in what

Lamaistic philosophy would call the Bardo, in the life between death and birth, and that prenatal state is filled with extraordinary visions. Carl Jung, Visions Seminar, Page 424-425

1. https://smile.amazon.com/Visions-Seminars-2-Volumes/dp/0882141112/ref=sr_1_1?crid=Y5LZWAUTMUZR&dchild=1&keywords=jung+visions+seminar&qid=1610293575&sprefix=jun

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In 1953 John Perry published a book, The Self in Psychotic Process (2021-08-04 04:01)

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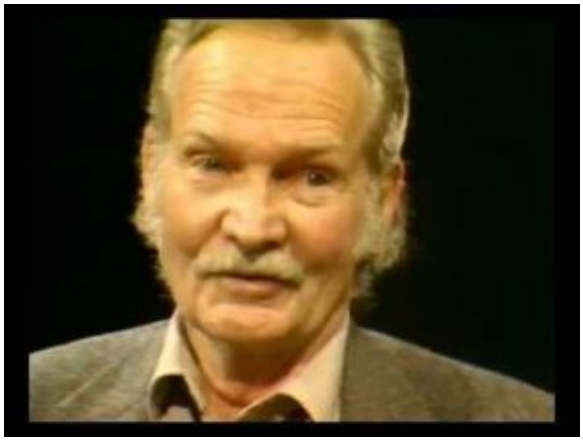

[1]The Jungians by Thomas Kirsch

In 1953 John Perry published a book, The Self in Psychotic Process, for which Jung wrote the introduction. Thomas Kirsch, The Jungians, Page 84

Over the years he [John Perry] became sexually involved with female analysands. In the early 1970s he was put on probation by the California State Medical Board, but, in spite of the warning, continued his practice of having sexual relations with female clients. Thomas Kirsch, The Jungians, Page 85

In 1981 Perry was brought before the Ethics Committee of the San Francisco Jung Institute where his behavior toward female clients was investigated. The committee decided to place him on “indefinite suspension,” which was a painful process and difficult decision, because Perry was valued as an analyst, teacher, lecturer, writer, and because he had one of the most creative minds in the San Francisco Institute. Thomas Kirsch, The Jungians, Page 85

Perry led a research project at Agnew’s State Hospital in San Jose on this approach, and a short while later a center named “Diabasis” was established in San Francisco to continue the work. Thomas Kirsch, The Jungians, Page 84

Meanwhile John Perry had developed a devoted following, and in his private analytic practice he enacted his belief that the powerful sense of union, coniunctio, which occurs between patient and analyst in an exploration of the unconscious, could be physically consummated. Thomas Kirsch, The Jungians, Page 84

In 1950 a significant individual, John W. Perry, MD, had joined the San Francisco group after having received a Rockefeller grant to study for a year in Zurich and after completing his psychiatric residency. Thomas Kirsch, The Jungians, Page 84

Perry’s father was the Archbishop of the Episcopal Church in Rhode Island, and Jung had stayed with him at the time of the Harvard Tercentenary in 1936. Thomas Kirsch, The Jungians, Page 84

Eventually, his [Perry] connection to the Institute was severed when he was forced to surrender his medical license to the State Licensure Board of California. Thomas Kirsch, The Jungians, Page 85

John Perry was a leading figure in modern schizophrenia research before his lack of professional ethics ran his career aground. Thomas Kirsch, The Jungians, Page 90

1. https://smile.amazon.com/gp/product/0415158605?pf_rd_r=58YBAAVTN6DP2VXBM7EJ&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=b02ee4f3-007c-4412-9f86-302af85

Gnostic monasteries were described by Philo the Jew in 20 A.D. (2021-08-04 04:05)

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[1]Visions Seminars

Simon Magus is a tremendous figure who appears even in modern theology; the famous Tubingen school suggests that he was no other
than St. Paul.

That is doubtful, yet it is discussed as a real possibility.

He was a great opponent of St. Peter, and it is said that, in the contest between Simon Magus and St. Peter, the early differences between the infant church of St. Peter and the claims of St. Paul appear.

Of course later on the church did everything to wipe out all traces of that controversy.

According to legend Simon Magus was a great sorcerer, he was called the arch-heretic,

and he was supposed to be the father of the
Gnosis.

As a matter of fact he was not; he was apparently a contemporary of the Apostles, and the Gnosis existed before that time; Gnostic monasteries were described by Philo the Jew in 20 A.D.

We must also assume that the man who initiated Christ was John the Baptist, and he was surely pre-Christian.

Simon Magus was said to be a wise man and a wanderer, like Apollonius of Tyana, another great sorcerer, a man very similar to
Simon Magus.

Now on one of his peregrinations Simon Magus went to Tyre in Phoenicia, and there in a brothel he found a girl in whom he recognized
immediately the reincarnation of Helen of Troy.

She was quite a young girl, and he took her with him, and from that time on she always traveled with him.

So the wise man was with a woman of bad reputation, a prostitute. Helen of Troy, as you know, was a woman with a pretty bad reputation,
but symbolically she is the second stage of the universal mother.

The third stage is Mary, the Mother of God. That is most shocking.

The church hated the idea and so it was repressed; it was naturally considered by the apologist literature of the church as a particular example of Gnostic offense.

Yet that story has been preserved in those old Gnostic fragments, and it can be interpreted as the true and unadultered development of the anima.

The first form of a man's anima is his mother. Eve the mother of all human beings, and the series culminates in Sophia. It is a Western form of the Kundalini yoga. Carl Jung, The Visions Seminar, Page 478

1. https://smile.amazon.com/Visions-Seminars-2-Volumes/dp/0882141112/ref=sr_1_1?crid=Y5LZWAUTMUZR&dchild=1&keywords=jung+visions+seminar&qid=1610293575&sprefix=jun

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Miss Wolff: But is thinking in general terms a new acquisition? (2021-08-05 03:38)

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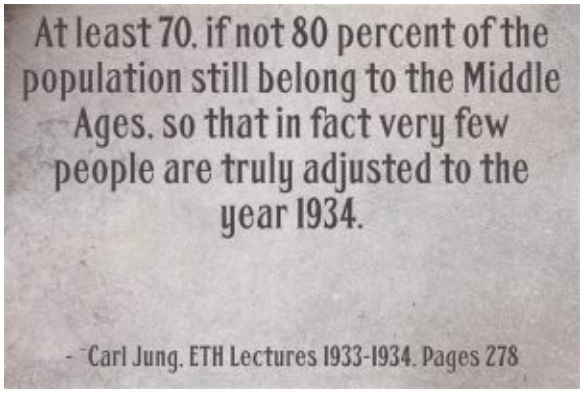
At least 70. if not 80 percent of the population still belong to the Middle Ages. so that in fact very few people are truly adjusted to the year 1934.
- Carl Jung. ETH Lectures 1933-1934. Pages 278

[1]Visions Seminar

Miss Wolff: But is thinking in general terms a new acquisition? In medieval times did they not think in general terms?

Dr. Jung: I am speaking of the scientific spirit of modern times.

In the Middle Ages, or in the development of the Christian virtues, they thought in a different way, they thought of souls and of the individual welfare, what they could do for the people just near them.

In modern times the scientific spirit thinks of so many heads of cattle, so many virgins.

They take the poor, for instance, all together, no matter who they are, and count them as so many heads.

That is thinking in abstractions and handling the problem as if some mechanical contrivance could solve it, as if a scientific solution could be invented.

But the problem itself is utterly unscientific because it consists of individuals only.

This is also scientific, sure enough, but in the end it must be an individual problem. Visions Seminar, Page 1288

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?crid=SXU701XEHLUT&dchild=1&keywords=jung+visions+seminar&qid=1615041

Resentment stems from the unconscious. **(2021-08-05 04:31)**

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"Resentment always means that we are not willing to do something about the situation. We prefer to assume that it is someone else's business to take of the difficulty or that it ought to happen to use in a better way."
– M. Esther Harding
@womenofdepthpsychology

[1]Esther Harding - The I and Not I

"Resentment always means that we are not willing to do something about the situation.

We prefer to assume that it is someone else’s business to take of the difficulty or that it ought to happen to use in a better way.

We do not definitely say, even to ourselves, that “Life” ought to treat us as favorer children; nonetheless, that is the implication.

Resentment stems from the unconscious.

It is based on an unconscious assumption of the way things should be, and when this expectation is not fulfilled, the individual is unable to react directly to the actual situation, because his assumption is not conscious to him.

I once knew a woman who never said that she did something, but always that it happened.

This gave a most curious impression that she just drifted through life without any conscious direction, and with practically no sense of responsibility towards her own life.

In her, the ego had been most adequately formed, but this did not prevent her from

having very strong reactions regarding her own comfort and her expectation of what was due to her.

Any frustration would be met by resentment, not by an effort to do something constructive about the difficulty." —M. Esther Harding, The I and the Not I

1. https://smile.amazon.com/Not-I-Development-Consciousness-Bollingen-General/dp/0691017964/ref=sr_1_1?dchild=1&keywords=esther+harding+not+i&qid=1616167247&sr=8-1

There is one significant Anima figure who Dr. Jung truly loved (2021-08-06 03:48)

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Image: ***The Ugly Duchess*** (also known as ***A Grotesque Old Woman***) is a satirical portrait painted by the Flemish artist [1]Quentin Matsys around 1513.

There is one significant Anima figure who Dr. Jung truly loved which is absent from “Jung in Love.”

Now I ought to preface my comment by stating that when I refer to “Love” I am speaking in terms above the most common connotation of “Sexual” and/or “Lustful.”

The Anima figure I am referring to is a Schizophrenic patient Dr. Jung treated during his apprentice years at the Burgholzli Asylum by the name of Babette S..

By all accounts from Dr. Jung's colleagues, including Dr. Freud, Babette was "phenomenally ugly"

Babette was considered to be " completely demented and given to saying the craziest things which made no sense at all" with Dr. Freud expressing what many thought in 1908 that "what you have found out about this patient is certainly interesting. But how in the world were you able to bear spending hours and days with this phenomenally ugly female?"

But Dr. Jung did treat Babette and learned much from her and devoted a significant amount of her story over half a century later in Carl Jung, Memories, Dreams and Reflections, Pages 114-145

Late in his life Dr. Jung discussed Babette with Laurens Van Der Post who writes of this touching love in his: "Jung and the Story of Our Time."

"But the feminine spirits that led Jung on his first essays were not beautiful at all: We have seen one representative already described by Freud as a "phenomenally ugly female" and she was by no means the only one." Laurens van der Post; Jung and the Story of our Time, Page 160

"Over the years Jung spent many hours with her and I was always impressed how what must have been his compassion for her in the first instance had been transformed into genuine affection if not love for her, judging by the clarity and warmth with which he remembered her in his own old age. Though he came to her too late to cure. her, he told me he learned far more from her than from any of his colleagues." Laurens Van Der Post, "Jung and the Story of Our Time, Page 113

One day, it is my hope, that a book could be devoted to this extraordinary living example of love. Lewis Lafontaine

[2]Jung in Love by Lance S. Owens

1. https://en.wikipedia.org/wiki/Quentin_Matsys
2. https://smile.amazon.com/Jung-Love-Mysterium-Liber-Novus/dp/0692578277/ref=sr_1_4?crid=IE7I7NTZVKUB&dchild=1&keywords=lance+s.+owens&qid=1616182659&sprefix=lanc

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Sabina Spielrein - Love, death and transformation (2021-08-06 06:57)

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[1]Sabina Spielrein - Unedited extracts from a diary (1906/1907?)

Love, death and transformation - Two speakers

Of the two speakers, one reaches the summit of his art only when he gives himself up to passion: it is passion that warms his brain into life, irrigates it and forces his spirit to show its strength.

The other, to be sure, sometimes tries to present his case passionately, indeed violently and thunderously, but his success is generally poor.

He is soon expressing himself in an obscure and confused way; his exaggerations and omissions make one doubt the sincerity of his cause:

he himself begins to sense the lack of confidence that he engenders, and this explains sudden diversions into the coldest and most rejecting tones, which make the listener doubt the genuineness of his passion.

For this speaker, passion swamps spirit every time; perhaps it is even stronger than that of the first speaker.

But he is at the peak of his power when he resists the impetuosity of his emotions and, as it were, makes fun of them: it is only then that his spirit comes right out of its hiding place, a logical spirit, derisive, playful but nonetheless terrible.

The theory of transformation and its corollaries Let us take as our point of departure the case of a young girl who has had an unhappy love affair and whom marriage to another man has not spared from Dementia Praecox.

In her illness the complex manifests itself in a ‘sublimated’ form.

Even this case raises a number of questions, the first one being: from the oint of view of the preservation of the species, it is impossible to understand why one cannot love just any human being as long as he is in good health, why marriage has not been enough to eliminate the complex; it is impossible to understand why these endless tortures should beset a person who perhaps provokes only an ironic smile from the people around her, who is perhaps mentally and physically deficient.

You may say: ‘it is a perverse instinct’.

All that is true, judged from the context of the conservation of the species.

But from another point of view, the instinct is normal.

Let us leave aside the fundamental reasons as well as the aims, and let us continue to analyse: what really is this abominable thing called love?

The more developed the human being, the more importance this word assumes for him.

For a dog, there would hardly be a difference between love and sexual attraction; but a human being can only experience true and profound love a limited number of times; in most cases it will be only a passing fancy.

Two years ago you yourself asked me a question that you considered essential for determining my love for you: you asked me, ‘Do you have many points in common with me?’

My answer was an angry ‘no’.

So, one has numerous points in common with the person one loves.

Creatures who are very much like each other, like animals, are less discriminating in their choice; they also hardly ever suffer the sorrows of love (mark this); an untutored girl will find a lover very easily and if you need examples to prove this, remember Wilhelm Meister: you will find there a girl who remains single for a long time because she lives above her set.

Goethe says the same thing.

The more differentiated a person is, the more fatal the story becomes (let’s not confuse the two: I refer to the degree of love that a person is capable of, not a passing attraction).

We must not forget the fundamental difference between man and woman, which is also, provisionally, the rule.

Man wants to embrace, woman prefers to be embraced.

The reverse can only take place provisionally because men are on average more differentiated.

And what are the consequences of this?

Woman is more discriminating in her choice because it is more difficult to find a personality that fits the ideal; it is for these reasons that the woman is generally monogamous, when she truly loves; for opposite reasons, the man is less discriminating and is more or less polygamous.

As a remedy for infidelity, Forel proposes that a woman should be more able to share a man’s interests, be more of a friend, make herself more indispensable.

Forel is the man who dedicates his book ‘as a proof of his love and in homage’ to his wife – he bears

her the noblest of love.

You will find the same idea in Ibsen, in Nora for example.

A young man of the ‘people’ says to me: man is polygamous until he can find a woman he can truly love; then he becomes monogamous (short, transitory attractions excluded, of course).

Do you need examples from history?

‘Ivan the Terrible’ (1533–1584): his rule was gentle and beneficial during the years when his love for his wife and her influence guided all his actions; then he was monogamous.

He became ‘the terrible’ when his wife died, when his unsatisfied love wanted to be satiated – we may return to him later as an example.

This is the way men feel – can you contradict me?

We always see that a beautiful woman is the determining factor in a man’s choice – let us not get angry! What does that mean: a beautiful woman?

It is well known that there is no absolute beauty; the ideal of beauty was simply developed from female forms most frequently encountered, that is, from characteristics that proved most pleasing.

Beauty does not have to be linked to value, from the point of view of the preservation of the species – you know that only too well.

This is generally the case with degenerate people.

And is it not in fact degenerates whose ideas continue to survive, even if they present them in different garb?

If a generation of women, conforming to the utmost subtlety in their emotions and the way of life resulting from these emotions, eventually has a finer subtlety of forms, a purely mechanical sexuality is immediately applied to those forms. Innovators are rare, especially where an instinct is concerned, and it is still always the rule that a certain shape engenders sexual excitement, a shape which perhaps only simulates a resemblance or in which is to be found only a slight resemblance, but which is more than a similarity between two persons.

After all human beings and animals have similarities which are deemed sufficient by some to engage in sexual relationships; these people are even less discriminating in their choice because an animal can only correspond to a fraction of their personality; from this minimal affinity it would have to be concluded that one can be understood by a cow and confide one’s sublime feelings to her.

When she was still a child (an age when human beings and animals are close), a colleague of mine was tenderly attached to a dog: she always told him everything that was in her heart.

This usually took place in the forest and she often shed bitter tears; she was sure that the dog

understood her.

And this was true up to a point! If all else fails, you can even confide in a tree and you would certainly feel that the tree understands you, and through the soft movement of its leaves expresses its sympathy for you.

'And I went on hearing the rustling of the leaves, as if they were telling me: "come nearer, my friend, by my side you will find peace, etc., ad infinitum"'.

Thus one can love nature as a living being, and confide one's inner thoughts to it; for example find similarities between the storm in nature and the storm in one's own heart, and this similarity is real because our world is a part of the universal world or, if you prefer, a reflection of it.

That is why everyone loves nature, especially those who live very intensely; that is what forms the most important and powerful part of the personality.

To quote Nietzsche again:

'We must sometimes take a rest from ourselves by looking at ourselves from a distance and in depth, and with the same detachment as the artist, and by laughing at ourselves or weeping over ourselves; we have to discover not only the hero in us but also the madman, hidden in our [...] of knowledge, we must rejoice now and then in our madness so as to be able also to rejoice in our wisdom'.

The paper that I have written for the clinic about the value of reaction (Spielrein 1909),4 makes me think that we see our own pain in the soul of the other, that is objectively – hence the relief.

Every complex tries to transcend the limits of personality; every complex looks for its twin, its reflection and, when it is shown itself in the mirror, it laughs, even though for ego consciousness there is nothing to laugh at.

Freud's interpretation that laughter is born of the comparison of two different amounts of energy, the over-abundance of energy being eliminated by laughter, seems to me to be very plausible.

'Why?' – that would take us too far, but it is a fact that work done as a team (not to be confused with work which is said to be done together but is not in fact so) is much easier; it is a fact that a shared sorrow is easier to bear.

That means that if the same complex is found in both one's own soul and the mirror, that is to say transformed (everybody thinks –outrageous though it is – 'look! I am master now!'), the two act as one, and it is 'from the accumulation of energy that must have met some previous resistance' (Freud) that laughter is born.

Art is only a complex which has found its independence or which 'having turned wild,

wants to express itself fully' (your words) or 'wants to be transformed' (my words). When the artist creates, it is not the manifestation of the need to communicate something to the world.

It is rather that the complex itself simply wants to emerge!

The artist can spend a long time admiring his work, keeping it to himself, until he finally feels the need to have it understood by others. (Is not laughter born here because there is no resistance to what is beautiful?)

In science too a thought – whatever it is – which has been formulated after much anguish needs necessarily to be understood by others.

It seems to me that researchers for whom celebrity is essential are rare.

To love glory is to want to have everyone's attention focused on oneself: this can only be a dominant characteristic among 'normal' people who do not feel the force of their own personality.

To those whose thoughts have been born of prolonged suffering, their thoughts are much more important than glory; at the most glory would be but a means of being better understood and of remaining alive eternally.

Or perhaps – I must correct myself – celebrity is important for those artisans of science who look upon it as a means of attracting general attention to themselves.

Those for whom thoughts have been born of long suffering and form an integral part of their personality, might at the most desire glory as a way for them to be better understood and to live eternally.

Only someone who, for example, has the same feelings as Galileo can understand me: Galileo,

whose words 'And yet, it turns', are believed to express the individual's life –but more about that later.

I come back to the apparent contradictions in sexual life;6 and this is because associations to death are sexual associations.

But I shall come back to this.

Looking at popular poetry – which must be taken into consideration as it always contains truths – we find that sexual power is considered to be demonic power, a destructive force; the sexual act is a sin!

Where does that come from?

How is it that everyone always puts up so much resistance to sexual feelings?

Why are they hidden, why are they felt to be unbearable, why can they be expressed only in a sublimated or symbolic form?

Why does every young girl (and perhaps also young man) have to live through a period of extreme apprehension of everything sexual (even if she has no idea of the pains it may engender)?

There is an indication here of a contrast between sexuality and the rest of the personality, a contrast which reaches a climax when sexual feelings begin to manifest themselves – as borne out by the numerous psychic problems at the time of puberty – until the 'demonic' instinct subdues in part the inner personality and is partly subdued by it.

Why is it that this contrast is felt to be primary? (Primary emotions are always the most powerful for they act as logarithms of excitement.)

Why is it that we do not accept this? What is this strangeness? You must not forget for an instant

that present sexual feelings are not genuine but tamed.

One day I asked a passionate and healthy young woman: 'How can one find out if one is in love?

It is also possible to want to take your mother in your arms and kiss her, isn't it?'

She explained: 'When you kiss your lover, you want him to die of your kisses and you want to disappear into him (she used another very characteristic word) etc.,' – there is an infinity of expressions.

The most elevated instincts always present themselves as murderous instincts.

To begin with there is the little brother who calls the kitten: 'Puss! Puss! My little darling! I

love you!

I am going to torture you and make you die!'; besides there is the well-known fact that lovers love to tease and torment each other, and moreover there is martyrdom and crimes of passion.

Everywhere you see the pleasure involved in destroying and dying.

Young people have a strange need to sacrifice their lives for a great cause, a 'nobler' cause.

The psyche surrenders in the face of this demand which is made in a very clever way.

But that can also happen with any wish, however mild, the wish for example for an eight-hour working day; if a very large number of people wish for something and demand it simultaneously, then this feeling becomes so powerful that it takes over the personality; after that the feeling cannot find satisfaction unless it is the only one, unless the other minimal part of the personality is crushed.

And that is how young people, completely transformed by their desires, strike magnificent poses, torches in hand, pathetic speeches on their lips, and leap to their death.

Let their desire live eternally in this new fascinating form – let everything else perish!

Basically, all complexes feel the need to mould the whole of the personality to fit their function, and when a complex manifests itself more than its environment

allows, one talks then of an excess of feeling; its author is moreover seen as an impostor, or he is accused of not being serious, depending on the mood.

But every person puts on an act, or else ‘acting the fool is altogether relative’.

Up to what point this is the case depends on the degree of intensity of the complex.

At its climax, the complex is in the end capable, as I showed earlier, of sacrificing the whole individual to achieve its ends, but it is only that, a ‘sacrifice’.

The death of a person constitutes the nature of only one complex –the sexual complex.

Every individual must disappear as such. In the case of an amoeba the whole ‘personality’ in fact literally disappears; in the case of human beings or other animals, only a fraction disappears (I cannot find another adequate word).

But the instinct is always one of death, the annihilation of the personality, two individuals fused into one.

This is how one can explain the numerous representations of the instinct as a destructive force, demonic, etc., … This is also how the resistance of every personality to the sexual instinct can be explained; I do not imply here that two people who feel a sexual attraction wish to be constantly fused into one unit or anything like that.

Sexual feeling is always tamed by other feelings; even during the sexual act, it is suppressed considerably, otherwise you would be facing a passionate killer or a martyr.

I mean that, by destroying, the man wants to annihilate himself while the woman wants to be annihilated.

One sees men as martyrs often enough.

You also see often enough how cruelty towards others is linked to a person’s own martyrdom.

For example, ‘Ivan the Terrible’ who was also a martyr: after every action he did penance; he was also very pious. Indeed – I don’t know!

Maybe one should regard martyrdom here as ‘feminine’ nature, as a contradictory feeling!

Among very passionate artists like Wagner one must look beyond death for the culminating point of love.

His heroes must die. Siegfried dies and so does Brunnhilde with him; it is thus that the domination of the idea of love is expressed!

‘The race of gods has died away like a breath, I abandon the orphaned world; I now show the world the place of my most sacred knowledge’:

No lands, no treasures,

No divine splendour,

No house, no court,

No princely pomp!

No obscure alliance,

No false treaty,

Neither the hard law

Of false custom!

Love offers to the lover

Only beatitude in pleasure as in sorrow!

It is when it is placed beyond death that a complex attains the sublime.

I would have explained it here in the same way, even if I had not known the essence of the sexual act, and if I did not constantly have these numerous examples illustrating the ‘wish for annihilation’, the destructive instinct.

In the Vaisseau Fantôme (Ghost Ship), the culminating point of love resides in death or beyond

death. ‘I will remain faithful to you until death!’

These are my final impressions.

You yourself of course know of enough situations where the man kills the woman and kills himself afterwards; or the other way round.

Here is enough material for analysis!

I must end this soon for classes begin tomorrow – let us summarize therefore: the sexual instinct – an instinct which is there to renew the whole personality, a partial case of the transformation instinct which every isolated complex possesses! Sexual attraction – attraction of similar people (people with the same nature – only partially so when people are less differentiated).

Similar people, in the sense that ‘what looks alike, comes together and the ‘opposites meet’.

A person who no longer likes smoking can understand a smoker, but not someone who does not know what smoking is.

Nobody really knows what makes up an individual.

A person consists of feelings and counter-feelings in different proportions.

When the relationships are too similar between isolated complexes, they would disturb the oppressed part of the psyche, that is why people who are very much alike do not go well together.

Both positive and negative emotions, but emotions that are nevertheless similar, can arouse sexual attraction.

The ‘negative’ emotions can be explained by the fact that repressed feeling is more active.

No! That is not even necessary!

The man embraces, the woman is embraced, and that is why there occurs this remarkable phenomenon that you, for example, would not wish to say anything else than ‘my baby’, while your wife would most likely say ‘our’, if not ‘my husband’s young child’.

It is you that you loved in the baby and your wife loved herself in you.

And the phenomenon that dictates that one must continue to love the first image of the beloved, even when the love has died, needs to be emphasized; one loves one’s ideal in the other; a short separation strengthens love because one prefers to remember the ideal image.

But the ideal is nothing other than that which is deeply anchored in the psyche as a result of an infinity of circumstances.

The similarity of ideals, emotions, and experiences arouses the attraction.

Sometimes one ideal, sometimes another may feed the psyche, which explains the change in sexual taste.

But the more ideals the lover has, the more lasting is the love.

Some circumstances make some people more accessible to each other.

I believe it is Turgenev who explains this: ‘If a woman regrets something – one knows what will follow’.

If you feel pity, that means that you put yourself in the same situation; the same complex fills you momentarily and similar complexes regulate sexual feelings.

If they are two people of the same sex, a loving, light eroticism occurs; if they are not of the same sex, then the attraction goes deeper.

This explains the sexual affection between a patient and her doctor who are in a psychic relationship.

It is not the sexual feeling that is uppermost, otherwise one could choose any man for one’s doctor.

One goes to the doctor because one needs to be free of a complex, one confides in the doctor because one knows, or notices, his interest and sympathy; the interest corresponds to understanding, that is,

to possession of the same complex.

Hence the sexual feeling. It is not at all necessary for one to react with a sexual complex.

All sympathy between man and woman arouses sexual feelings.

The sight of two magnificent grey eyes may accentuate the sympathy because those eyes by themselves are very eloquent, that is, they are linked to a certain powerful emotional complex, and perhaps express a certain mode of feeling.

The sexual feeling aroused by the same complex disappears as soon as other complexes, which are no longer feltin common, besiege the psyche (besiege in the sense that they ‘become more powerful’).

Let us now examine the transformation of the sexual complex.

Sexual feeling is the origin of a series of representations which we summarize as a sexual complex, in the narrow sense of the word.

But as every strong complex provokes a sexual complex as soon as the partner feels it at the same time, it becomes part of the sexual complex itself.

In this way, the most significant part of the psyche may become the sexual complex, and the magnitude

of this cannot be assessed. In the broader sense of the word the totality of the sexual complex, hence the emotions felt for the lover, including all that has been felt simultaneously with him, must now (in the case of an unrequited love) be transformed in its entirety.

The person to whom this is made known assumes great importance.

If the transformation takes place between a man and a woman, the mutual feeling may provoke a new sexual attraction.

Transformation may also take place in the form of artistic work; one is not then linked to a particular person and it is a safeguard against new loves.

Thus the sexual complex in the broad sense of the term can become a powerful motive force, especially in art, but that does not necessarily follow.

It does not follow when, for example, ideals press to be consolidated by a sexual transformation, when nature's charm is felt by a man in the shape of a woman, that is as a resonance of the ideal in a woman; it is in fact only the consequence of the instinct of transformation or the instinct

of self preservation in every complex, that it also wants to be strengthened through the sexual act.

But it is not the sexual feeling which has become the

motive force of art etc.; it is the instinct of transformation which every complex possesses, and since each aspect of the personality wants to make its presence felt, the sexual complex also possesses a transformation instinct; and the sexual act is but a particular aspect of this transformation whose

function it is to establish a context that is new but also adapted to the same complexes.

Considering its nature, sexual feeling does not need the transformation instinct, but it is present nonetheless; yet the transformation instinct needs the sexual feeling, the latter being a necessary component of the first; otherwise how would the combinations survive?

They would end up dying.

As I have already said, complexes that necessitate transformation are not necessarily linked to the sexual complex; thus a painter who has just experienced a storm at sea can eternalize it in a painting without sexual feeling having anything to do with it; but even if it were also present, it is not the sexual feeling that would have made the artist paint: it is simply the 'complex gone wild which had to emerge, which needed to find full expression'.

The sexual complex equally aroused would also be equally transformed.

People like Marx, for example, who have dedicated their life to social problems, believe that the source of all feelings lies in socio-political relationships; according to this belief, all emotions, and thus science as well as art, should be modified by the influence of the new social order.

Isn't this a huge exaggeration?

We are totally ignorant of the cause of feelings, and it is impossible for us ever to know

it!

One could at the most discuss the foundations of feeling; it is clear to me that the foundation, or the alpha or omega, of feeling is the transformation instinct, which could eventually be satisfied by the sexual act.

II

You see: I do not love you now, that is, not in the ideal sense – no, and this state is much more dreadful than death.

Nothing matters to me … The preservation of the species is more important than the preservation of an individual, we know that.

Why don't you want to kill me, if you love me even though you know that I am a degenerate?

But that does matter to me – and when I can explain that, I shall be free! I understand very well that you are older and that you have all the other respectable qualities, but one should not exclude the fact that in the circumstances a child can think rationally – on the contrary. And that is why I am taking the risk.

As proof that everything converges towards the preservation of the species, you have given an example that could also very well serve as proof against yourself.

The woman lived on in her two children; but why were they not identical to her?

Why does love exist and not only coarse sexual attraction?

Why are species which are more intellectually developed more discriminating in their choice?

How can sexual feeling be diverted to something else, or rather, does this conform to the point of view that everything tends to promote the preservation of the species?

I beg you, do not be impatient straight away!

I do not want you to take this the wrong way.

There is a fundamental difference between your concept and mine and if we are not in agreement, I will not be able to prove to you why some phenomenon or other seems to me to have a different cause, and that torments me.

This is what I think.

The final goal and problems of this kind – nonsense –!

What strikes me as the highest form of unity that can be attained – is the power of inertia (Beharrungsvermögen) and the instinct of transformation.

The preservation of the species is but a part of this instinct, and that is very important as it explains a lot of things.

Wait a little! If you consider for a while the world of art, you see the following:

plastic art represents first personal ideologies; this means that a warrior does not necessarily represent a girl but the ideal of a warrior etc.

I have in front of me my little brother's drawings; I can send them to you for you to analyse.

It is one's own personality and immediate environment that one expresses; the more developed the person, the richer the personality, because it is more marked by the environment.

A remark of Leonardo da Vinci is deeply embedded in my mind: he said (more or less) that every hand imitates involuntarily its own body forms; when I was still at the lycée, I had noticed that we girls drew only female figures while the boys preferred to draw men (we do not have mixed physical education classes).

This could be explained by the context.

In poetry too, we see objects expressed differently and one can say again that one is expressing oneself.

It is difficult for me to prove this through German literature as I am not very familiar with its writers; in our culture on the other hand Gorky, the 'vagabond' (or whatever else you want to call him), describes a number of 'vagabonds' of this sort.

Dostoyevsky, the hysterical epileptic, has only hysterical epileptic characters.

Andreyev – 'Madness and terror' – has only mad and terrible characters. Gogol, who brims with humour, has corresponding characters.

But why go that far?

I have recently experienced something weird myself.

A girl of my age, and whom I did not know at all, for some strange reason asked to talk to me.

She wanted to ask me several questions and I gladly promised to answer.

(I knew that people's complexes are so different from mine that she would not be asking me anything

dangerous.)

These are her questions: have you ever felt that things you were saying were comprehensible only to you? etc., … I do not know what each of us said; I explained to her in detail how we all end up telling our own stories, how we use the method of questioning eventually

to reveal all, just in the way that was being demonstrated, how the complex makes use of all possible ways to get transformed.

For us, this means that a part of the ‘ego’, that is the complex, wants to be assimilated and transformed, even if this contradicts the rest of our conscious contents; the young woman directed the conversation towards the Jews; after some time she quickly went back to the previous subject and said: ‘You are somebody who thinks’.

And now for the last art form – music – that is again nothing but the ‘personal expression’ or rather more accurately the expression of the rhythm of a complex. ‘In this connection’, a small digression.

I have thought a lot, of course, about Dem. praec. (Dementia praecox) which is characterized by

strange stereotyped behaviour (such as getting up at regular intervals while it is possible to work perfectly well in between etc., …).

I cannot say for sure, but I have a small hypothesis (cf. muscular contractions, tetanus as a result of too much excitement all at once).

I do not think of feeling as a shock but as a series of waves; ordinary psychic life is like the still waters of a lake.

When a boat goes across, you have a rhythmic series of waves which is like a fairly strong feeling; I have felt on innumerable occasions that an affect provokes a rhythmic movement: one walks up and down, one rubs one’s hands together, one dances or sighs in a rhythmic sequence; it is this that easily explains the opposite, that is, why it is so easy to walk or work to rhythm. If the interval between two wave crests is long enough, one can work very well in that time – I have, for example, had the experience of some stupidity annoying me considerably; I was nevertheless able partly to listen to

the physics lesson, but each time the nasty business came back to my mind, I clenched my teeth and said: ‘Go to hell!’.

The complex could remain unconscious as far as Dem. praec. is concerned, because consciousness requires a certain amount of light; only think of symbols!

A symbol is nothing else but a lateral association which has only a little of the feeling of the main association.

And you can also see well enough that it is things which are overloaded with affect that are symbolized, especially those that refer to sexuality.

You will perhaps say: ‘Sexual matters, certainly, because they are repressed’?

But that would explain nothing. What does ‘repressed’ mean? And why are they ‘repressed’? Is their emotional load positive or negative?

Here yet again is a cardinal point.

In itself every complex has a positive charge, but if we look at the psyche as a whole, the strongest complexes almost always have a negative charge – Why?

It is simple – because the other complexes have a power of persistence and do not want to be annihilated by the stronger one.

It is then that the whole of the psyche bristles with hostility towards a stronger complex.

Do you think that amnesia occurs as a result, brought about by the force of the counter-representations? (repression).

I hardly think so: a counter-representation need only itself become conscious – everything else does not have to become unconscious too (a law of physics: in every movement the force is equal to the resistance).

When a mother loses her child, the 'repression' should incite her to think that 'the child is alive', and not induce a total amnesia or what is clearly the case in sexuality: when the contrasting representation brings about amnesia, the whole chain of associations should disappear, seeing that the resistance ought to decline or increase in proportion to the force (otherwise it would be impossible for a complex which is known to have a variety of characteristics to disappear); but we see that this is not the case, for symbols remain.

And now let us go back to the subject – You see that as regards sexual choice, one not only chooses people with the same nature but those who have the same ideals, that is people who can assimilate and transform the combination in question; as the ones whose instincts or ideals are not adapted to nature perish, only those are left whose ideals possess the necessary qualities for the preservation of the species.

He who does not fit into this scheme is called disabled – the more developed social life is, the more numerous are the ways of transforming the personality, up to a certain point, and that is when it is possible for the sexual component to take a back seat.

This does not mean that sexual energy can contribute to a love of music or something of the sort,

but that there is a common amount of energy, and the more of it is spent in frankly sexual transformation, the less of it is left for anything else, and vice versa.

You can see this particularly clearly in women who are destined to find renewal specifically through sexual procreation: when this kind of transformation is dominant, the woman is more discriminating in her choice, and the more originality she has, the harder it will be for her to find a husband.

As a woman is less able to rely on spiritual transformation because – at least temporarily – her fate is determined by sexual transformation and she is therefore not independent enough; we witness the well-known phenomenon of a woman looking for a man who can lavish attention on her; among the uncivilized this might perhaps manifest itself in the man espousing her feelings or instincts.

You certainly know that one always finds similarities with the person one loves and vice versa.

As psychic attraction causes sexual attraction, it is clear that some psychic feelings are closely linked to

corresponding sexual emotions; especially where persons of the opposite sex are concerned.

All things considered, it is wrong to apply the term ‘libido’ (that is ‘sexual feeling’ in a limited sense) to art or science: the root of affectivity is not a special sexual feeling, but a power of inertia and an instinct of transformation which can eventually verge on the sexual side, in which case it would then be called ‘libido’.

I would not attach so much importance to the form, if erroneous expressions did not so often lead to false ideas.

I must adopt an extreme position where you are concerned because you never admit, in the enthusiasm

of your new theories, the possibility of non-sexual transformation.

Thus, in the case of Mother, you cannot conceive of the simple fact that, though she does not have the least sexual affinity with her former lover, she cannot bear a caricature of him to live on in the noble part of her psyche.

The same thing is true for me in my relationship with Prof. Bleuler, for whom I do not feel the least sexual attraction; the same goes for me as regards all colleagues for whom I have some esteem.

It is far better to be not understood by people at all than to be misunderstood; the latter is a dreadful thing.

I hope that I haven’t been writing in vain till gone one in the morning!

If you feel like throwing away the letter, let me rather have it back: I will work later on the ideas I have written out here.

Try carefully to understand me; during the treatment of hysteria, two separate things must be taken into consideration:

1. 1 Make it possible for the psycho-sexual component of the ego to transform itself (most of the time or always?) (whether this be by means of art or a simple reaction – as you wish); in this way that component is constantly weakened like a phonograph record going round and round.

What's more, the feeling brings about corresponding innervations and the psyche does not exhaust itself by resisting them.

1. 2 Might it not be necessary perhaps, more often than it seems, to prevent as much as possible the excitement of a psycho-sexual expression by deflecting the feeling towards other components of the ego?

It is dangerous to attach too much importance to the complex, to feed it with new representations; only an artist can live in this way, and even for him there are certain limits which are beyond his strength: in other words the rest of the psyche ends up being hostile to the complex.

As for me, my family has seen to it currently that, taken away from my studies, I am right in the middle of the complex again.

The desolation is once again limitless.

Will I be able to come out of it safe and sound?

III

Do not act in the first flush of excitement: this principle of mine is a good one.

I am indeed very tired at the moment, but calm, so it seems to me.

Yesterday's conversation seems to me like a bad dream, which continues to oppress me.

Yes!

Now the moment has come for me to react! Should I 'play the ambitious one'? Or the role of the righteous, offended woman?

That would mean lying to myself and to you. Ah! If my whole being could tell me that I am right!

And even then, it is terrible to me to hear you speak to me in this way.

Still you must be aware that my 'unconscious' does not want to have anything to do with what your 'unconscious' rejects.

Things are such that I can (indeed must) be frank, but not you.

The fact that I abuse this outspokenness is for me a constant source of censure, but how can I act differently?

The complexity of the situation makes me adopt the unnatural role of the man and you the

feminine role.

I am far from attributing some kind of absolute meaning to what has been said; I perfectly understand that you must offer resistance, but I also acknowledge that, for myself, resistance excites me.

I am also very conscious of the fact that if it all depended on me, I would be resisting desperately

with all my might.

The word has raised a storm, a lot of nonsense has been written, and then rewritten all over again.

I have just come back from my violin lesson and my heart is full of softness. O you! If only you knew how dear to me you are, without the least thought of the child.

Isn't the wish to bear your child really the wish to possess you at least in a smaller version?

Isn't this the wish to offer to you, in the eyes of all, something special?

Yes, if it were a bond of friendship that linked me to you!

But you seek to stifle any strong feeling that you may feel for me.

The result is that you are all diplomacy and lies.

The result is that half-unconsciously you are looking for ways to divert me, by making me look again at Dr Binswanger's work, which is as clear as spring water.

Must I explain it all to you? What's the use?

First, you are probably aware of most of this and, secondly, you would undoubtedly be forced to deny it all.

Previously you could discuss more abstract subjects with me, you would show me various things either at the laboratory or at your house, such as pictures or old books; these days anything that has no close relation to the sexual complex you call 'reading a paper' and you do not like that because the power of the complex is such that you are not fully master of it.

I ask myself the question: are people always so stupid where they themselves are concerned, or is it that you do not want to admit it?

But it would be remarkable with the analytical qualities that you have, that you should not have noticed the pathological rigmaroles you reserve for my benefit!

Let us nevertheless go back to our conversation of yesterday.

After an eternally long pause, which is even more noticeable in view of your well-known eloquence,

you tell me the story of S.W.

It is quite clear that the comparison supposes a similarity of situation, otherwise why would you come back to what is ancient history?

It is obvious that in your mind, the young woman represents you and not me (when you wished to talk about the refinement of your unconscious).

You say now that the young woman's unconscious (not yours) had a remarkably refined quality, and then there is the remarkable fact that you held the young woman in greater esteem than anybody else, and that you thought she was destined for you.

But in the end the young woman began to tell incredible stories, which disappointed you and made you break with her.

And this is supposed to be proof of the refinement of your unconscious?

You might make others believe that!

Not me, who thinks otherwise: you have felt that 'the young imp' was getting to be dangerous for you and you have called for help (cf. 'to have – a child', 'to put on a hat'); help came, though it took time to get through the fire.

'Yes', you finally managed to say, 'a few years ago, I knew a similar woman; she too seemed to me like a goddess, but in the end she turned out to be just a flighty girl'.

I do not feel at ease talking to you like this. Yet what can I do?

I cannot allow you to defend yourself by humiliating me.

This is infinitely more terrible to me than if I were to die so that you could have peace.

What must I do?

I totally agree with you that we should never speak to each other again about the unconscious.

I am going to Locarno, and hope that new sensations and time when I will not be seeing you will help to clarify the situation.

At the moment my mind is on fire and I write mechanically.

And then I have this idea:

when at university I felt a justifiable rage, Miss Tloroff said that I had ‘blood-spattered boys before my eyes’.

The phrase is from Boris Godounov, Pushkin’s celebrated work; it is an image which is often used when somebody is really furious.

But why did this phrase come to my mind just then?

Another follows immediately: ‘yes, wretched is he who does not have a pure conscience’, taken

from the same monologue.

You probably know that Boris Godounov was a Russian Tsar; though he only ruled for six years, his reign was beneficial to Russia, at a very troubled period. He was certainly not an ordinary person.

But not being of the tsarist line, in order to seize power, he had to have the young heir to the throne (a child of nine) murdered.

That child was the son of Ivan the Terrible, and his future could well be imagined.

In Pushkin’s tragedy, Boris Godounov is a very kind person. His real gifts are in proportion to his

passion to rule.

Listen to his monologue: ‘It is now six years that I have been on the throne and my soul does not know peace’ etc., … ‘O my people! I wanted to obtain for you wealth and glory, win your love by looking after you, but I have had to renounce my folly: the masses do not understand the great when they are

alive, they only respect the dead’.

It is then that the mention of blood-spattered boys and a bad conscience comes.

Briefly, he died soon after in a popular uprising (a natural death; cf. what you say about death when it happens at the right time) and later his two children were murdered.

I am evidently disturbed by not having a clear conscience, but it is only an impression, for I am not afraid.

Fate takes its vengeance on the Tsar.

As a matter of fact, my crime would be that of borrowing you from your wife, but after all it is also my man that is being borrowed, and momentarily I do not care at all!

Besides, what am I saying? I do not have the least desire to borrow you from your wife! ‘It does not pay to frighten foxes, as is well=known; if you wish to protect your poultry-yard, watch over it well!’

That is the devil whispering in my ear. That will do!

This business is getting me down.

My soul has lost its softness. The devil won't let me talk.

1. III

I am so tired of turning things over and over in my mind continuously!

Should I write this or should I not, as I do not want to read this letter again?

And yet, I had to write it!

For I cannot bear you to speak to me in this way: either we decide that we no longer discuss such areas, or if we do discuss them, I must respond to your remarks as I see fit.

My wishes cannot of course change as a result of one conversation, because there needs to be a long period of conscious reflection for it to be effective.

But my wish has never been formulated thus: 'I want to bear you a child'; for this means first of all: 'I agree to give you up for good'.

And this seems possible to me only in those isolated moments when I feel deeply offended by you; it is then that the desire to have a child by you dominates everything.

But, otherwise, I cannot do it, and that is why I myself fight rather strongly against the complex.

I am usually frightened by the thought that our relationship might no longer be as beautiful as happens with the most unselfish friendship.

But at the same time there are moments when the fact that I will never have a child by you seems unbearable to me.

When the time comes for me to take my final leave of you … then I do not know…

But that is not yet for tomorrow; we do not know what fate reserves for us and I do not exclude the possibility that I may fall in love with somebody else; and that you have, where I am concerned, another destiny.

It is the devil that makes me talk thus to you because just now the devil is oppressed.

You would be highly mistaken if you believe that I correlate my happiness with a great destiny.

I have never believed that my son was destined for me; I know too well that he will have his own life to live and that he belongs to me as little as I do to my parents.

It is then that I realize how alone I am.

But one must not think of oneself; the dark powers of destiny use us as they see fit, without worrying the least about the person's own wishes ...

Notes

1.The extracts first appeared in French, translated from the German by Jeanne Moll, in Le Bloc-Notes de la psychanalyse, 1983, No. 3. They are in three parts, most probably written at different dates.

'Love, death and transformation' was the title given by Jeanne Moll to the French translation. The German documents are in the private archives of the descendants of E. Claparède. Page 156-170

1. https://onlinelibrary.wiley.com/doi/10.1111/1465-5922.00221

Carl Jung: that would be the main aspect of anahata; that is quite possible.
(2021-08-06 07:39)

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[1]Visions Seminar

Dr. Jung: It would be anahata as understood by the animus.

Miss Wolff' It seems to me that the specific functions of the heart and lungs are important, and I think Mrs. Sigg's point would be symbolic,
that the heart functions in and for the body itself, whereas in the lungs there is an interchange with the outer world: they either take in air, or they give it out-they relate the subject to something outside.

Dr. Jung: Yes, that aspect comes in too.

But I am not quite certain whether it would not be the other way round, whether instead of golden lungs she should have a golden heart.

Miss Wolff: I mean the lungs might be emphasized because she is apparently still in the condition where she wants to get the spirit from
outside, instead of having it in her own heart.

Dr. Jung: But I am not so sure that it is an attempt to get the spirit from outside.

It is true that the lungs have to do with the interchange with the outer world and the outer air, and it looks as if to her that would be the
main aspect of anahata; that is quite possible.

But I am still doubtful; I think we shall get further light on it from the next symbol, the tongue of the serpent. Visions Seminar, Page 1234-1235

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?crid=SXU701XEHLUT&dchild=1&keywords=jung+visions+seminar&qid=1615041

Jungosophy Instagram Images (2021-08-07 05:11)

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[1]Jungosophy on Instagram

Note: All images on this page were found in Instagram under "Jungosophy."

001 Spirit, like God, denotes an object of psychic experience which cannot be proved to exist in the external world and cannot be understood rationally. This is its meaning if we use the word "spirit" in its best sense. Carl Jung, CW 8, Page 329, par. 626.

After this more general discussion I would now like to come back to the concept of spirit, which we were unable to grasp from our former realistic standpoint.

Spirit, like God, denotes an object of psychic experience which cannot be proved to exist in the external world and cannot be understood rationally.

This is its meaning if we use the word "spirit" in its best sense.

Once we have freed ourselves from the prejudice that we have to refer a concept either to objects of external experience or to a priori

categories of reason, we can turn our attention and curiosity wholly to that strange and still unknown thing we call "spirit."

It is always useful in such cases to take a glance at the probable etymology of the word, because it often happens that a word’s history throws a surprising light on the nature of the psychic fact underlying it. Carl Jung, CW 8, Page 329, par. 626.

002 But if you want to go your individual way, it is the way you make for yourself, which is never prescribed, which you do not know in advance, and which simply comes into being of itself when you put one foot in front of the other. Carl Jung, Letters Vol. I, Page 133

There is no single, definite way for the individual which is prescribed for him or would be the proper one.

If that’s what you want you had best join the Catholic Church where they tell you what’s what.

Moreover this fits in with the average way of mankind.

But if you want to go your individual way, it is the way you make for yourself, which is never prescribed, which you do not know in advance, and which simply comes into being of itself when you put one foot in front of the other.

If you always do the next thing that needs to be done, you will go most safely and sure-footedly along the path prescribed by your unconscious. Carl Jung, Letters Vol. I, Page 132-133

Lukifer Aurelius
Every transformation demands as its precondition "the ending of a world"–the collapse of an old philosophy of life...

003 Every transformation demands as its precondition " the ending of a world" — the collapse of an old philosophy of life. Carl Jung, Man and His Symbols, Page 295

Every transformation demands as its precondition " the ending of a world" — the collapse of an old philosophy of life.

As Dr. Henderson has pointed out earlier in this book, at ceremonies of initiation a youth must suffer a symbolic death before he can be

reborn as a man and be taken into the tribe as a full member.

Thus the scientific, logical attitude of the engineer must collapse to make room for a new attitude. Carl Jung, Man and His Symbols, Page 295

Lukifer Aurelius
When I comprehended my darkness, a truly magnificent night came over me and my dream plunged me into the depths of the millennia, and from there, my phoenix ascended...
Carl Jung, The Red Book, Page 274

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005 Individuation does not shut one out from the world but gathers the world to oneself. Carl Jung, CW 8, Para 432.

To one familiar with our psychology, it may seem a waste of time to keep harping on the long-established difference between becoming conscious and the coming-to-be of the self (individuation).

But again and again I note that the individuation process is confused with the coming of the ego into consciousness and that the ego is in consequence identified with the self, which naturally produces a hopeless conceptual muddle.

Individuation is then nothing but ego-centredness and autoeroticism.

But the self comprises infinitely more than a mere ego, as the symbolism has shown from of old.

It is as much one's self, and all other selves, as the ego. Individuation does not shut one out from the world, but gathers the world to oneself. Individuation does not shut one out from the world but gathers the world to oneself. Carl Jung, CW 8, Para 432.

And thus I went out in that night (it was the second night of the year 1914), and anxious expectation filled me.

I went out to embrace the future.

The path was wide and what was to come was awful. It was the enormous dying, a sea of blood.

From it the new sun arose, awful and a reversal of that which we call day

We have seized the darkness and its sun will shine above us, bloody and burning like a great downfall.

When I comprehended my darkness, a truly magnificent night came over me and my dream plunged me into the depths of the millennia, and from it my phoenix ascended. Carl Jung, The Red Book, Page 274.

006 A symbol does not disguise, it reveals in time. Carl Jung, CW 18, Para 483

If the contents of dreams agree with a sex theory, then we know their essence already, but if they are symbolic we at least know that we do not understand them yet.

A symbol does not disguise, it reveals in time.

It is obvious that dream interpretation will yield one result when you consider the dream to be symbolic, and an entirely different one when you assume that the essential thought is merely disguised but already known in principle.

In the latter case, dream interpretation makes no sense whatever, for you find only what you know already.

Therefore I always advise my pupils: "Learn as much as you can about symbolism and forget it all when you are analysing a dream."

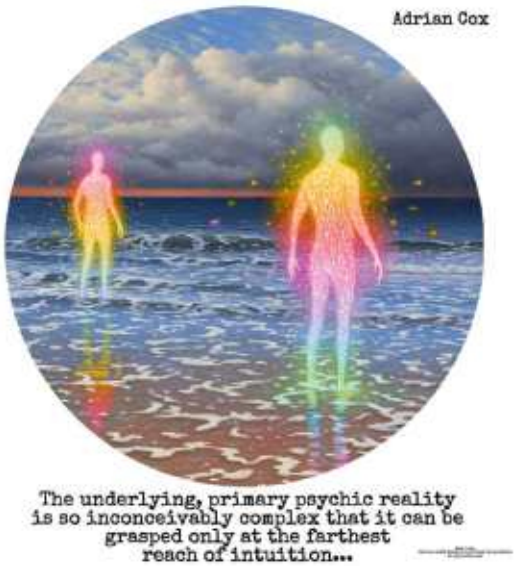
This advice is so important in practice that I myself have made it a rule to admit that I never understand a dream well enough to interpret it correctly.

I do this in order to check the flow of my own associations and reactions, which might otherwise prevail over my patient’s uncertainties and hesitations.

As it is of the highest therapeutic importance for the analyst to get the message of the dream as accurately as possible, it is essential for him

to explore the context of the dream-images with the utmost thoroughness.

I had a dream while I was working with Freud that illustrates this very clearly. Carl Jung, CW 18, Para 483


Adrian Cox
The underlying, primary psychic reality is so inconceivably complex that it can be grasped only at the farthest reach of intuition...

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007 The underlying, primary psychic reality is so inconceivably complex that it can be grasped only at the farthest reach of intuition… Carl Jung, CW 16, Para 345

The word “mother,” which sounds so familiar, apparently refers to the best-known, the individual mother—to “my mother.”

But the mother-symbol points to a darker background which eludes conceptual formulation and can only be vaguely apprehended as the hidden, nature-bound life of the body.

Yet even this is too narrow and excludes too many vital subsidiary meanings.

The underlying, primary psychic reality is so inconceivably complex that it can be grasped only at the farthest reach of intuition, and then but

very dimly.

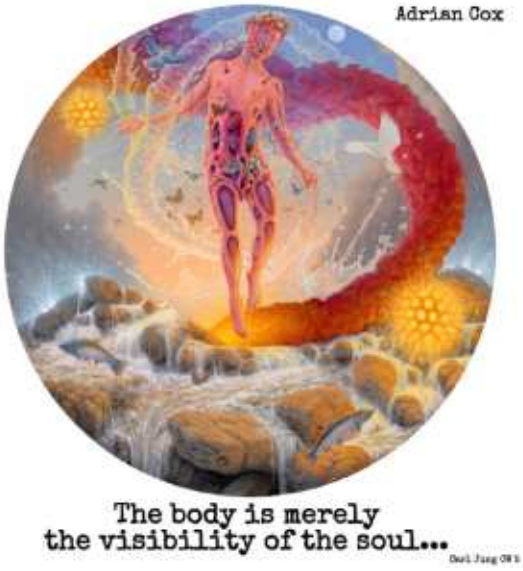
That is why it needs symbols. Carl Jung, CW 16, Para 345

008

Ilya Zomb
Synchronicity means the simultaneous occurrence of a psychic state with one or more external events, which appear as meaningful parallels to the momentary subjective state.
Carl Jung. CW 8, Page 441

Synchronicity therefore means the simultaneous occurrence of a certain psychic state with one or more external events
which appear as meaningful parallels to the momentary subjective state—and, in certain cases, vice versa.

My two examples illustrate this in different ways. In the case of the scarab the simultaneity is immediately obvious, but not in the second example. Carl Jung, CW 8, Para



009 The body is merely the visibility of the Soul. Carl Jung, Zarathustra Seminar, Pages 355

Of course, it sounds funny, but I start from the conviction that man has also a living body and if something is true for one side, it must be true for the other.

For what is the body? The body is merely the visibility of the soul, the psyche; and the soul is the psychological experience of the body.

So it is really one and the same thing.

Therefore, a good truth must be true for the whole system, not only for half of it.

According to my imagination, something seems to be good-it f-its in with my imagination-but it proves to be entirely wrong for my body.

And something might apparently be quite nice for the body, but it is very bad for the experience of the soul, and in that case I have a metaphysical enteritis.

So I must be careful to bring the two systems together; the only criterion is that both are balanced.

The body is merely the visibility of the Soul. Carl Jung, Zarathustra Seminar, Pages 355

Guyuri Lohmuller
The transcendent function does not proceed without aim and purpose, but leads to the revelation of the essential man...
Carl Jung
CW 7

010 The transcendent function does not proceed without aim and purpose, but leads to the revelation of the essential man. Carl Jung, CW 7, Para 186

The transcendent function does not proceed without aim and purpose, but leads to the revelation of the essential man.

It is in the first place a purely natural process, which may in some cases pursue its course without the knowledge or assistance of the individual, and can sometimes forcibly accomplish itself in the face of opposition.

The meaning and purpose of the process is the realization, in all its aspects, of the per-

sonality originally hidden away in the embryonic germ-plasm; the production and unfolding of the original, potential wholeness.

The symbols used by the unconscious to this end are the same as those which mankind has always used to express wholeness, completeness,

and perfection: symbols, as a rule, of the quaternity and the circle.

For these reasons I have termed this the individuation process. Carl Jung, CW 7, Para 186

011 It is therefore far better to take things as they come along, with patience and equanimity. Carl Jung; C.G. Jung Speaking: Interviews and Encounters, Page 451

The most elusive of intangibles! Be that as it may, one thing is certain: there are as many nights as days, and the one is just as long as the other in the year's course.

Even a happy life cannot be without a measure of darkness, and the word "happy" would lose its meaning if it were not balanced by sadness.

Of course it is understandable that we seek happiness and avoid unlucky and disagreeable chances, despite the fact that reason teaches us that such an attitude is not reasonable because it defeats its own ends—the more you deliberately seek happiness the more sure you are not to find it.

It is therefore far better to take things as they come along, with patience and equanimity.

After all, perhaps once in a while there will be something good, lucky or enjoyable for you in Fortune's bag of relevant and gifts. Carl Jung; C.G. Jung Speaking: Interviews and Encounters, Page 451

012 With her cunning play of illusions the soul lures into life the inertness of matter that does not want to live. Carl Jung, CW 9i, Para 56.

Being that has soul is living being. Soul is the living thing in man, that which lives of itself and causes life … With her cunning play of illusions the soul lures into life the inertness of matter that does not want to live. She makes us believe incredible things, that life may be lived. She is full of snares and traps, in order that man should fall, should reach the earth, entangle himself there, and stay caught … Carl Jung, CW 9i, Para 56.

013 The greatest danger about unconsciousness is proneness to suggestion. Carl Jung, CW 9ii, Page 247

Most people do not have sufficient range of consciousness to become aware of the opposites inherent in human nature.

The tensions they generate remain for the most part unconscious, but can appear in dreams.

Traditionally, the snake stands for the vulnerable spot in man: it personifies his shadow, i.e., his weakness and unconsciousness.

The greatest danger about unconsciousness is proneness to suggestion.

The effect of suggestion is due to the release of an unconscious the opposites are so to speak united, but with a visible seam or suture, namely the symbol of the hermaphrodite.

This mars the idea of the lapis just as much as the all-too-human element mars Homo sapiens.

In the higher Adam and in the rotundum the opposition is invisible.

But presumably the one stands in absolute opposition to the other, and if both are identical as Indistinguishable transcendental entities, this is one of those paradoxes that are the rule: a statement about something metaphysical can only be antinomial.

The arrangement in the uroboros gives the following picture:

Anthropos-Rotundum

Lapis

Homo

Serpent

This arrangement shows the stronger tension between Anthropos-rotundum and serpens on the one hand, and the lesser dynamic, and the more unconscious this is, the more effective it will be.

Hence the ever-widening split between conscious and unconscious increases the danger of psychic infection and mass psychosis.

With the loss of symbolic ideas the bridge to the unconscious has broken down.

Instinct no longer affords protection against unsound ideas and empty slogans.

Rationality without tradition and without a basis in instinct is proof against no absurdity. Carl Jung, CW 9ii, Page 247

Bill Carman
The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image...
Carl Jung
The Spirit in Man, Art and Literature

014 The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work. Carl Jung, CW 15, Para 129-130

The impact of an archetype, whether it takes the form of immediate experience or is expressed through the spoken word, stirs us because it summons up a voice that is stronger than our own.

Whoever speaks in primordial images speaks with a thousand voices; he enthralls and overpowers, while at the same time he lifts the idea he is seeking to express out of the occasional and the transitory into the realm of the ever-enduring.

He transmutes our personal destiny into the destiny of mankind, and evokes in us all those beneficent forces that ever and anon have enabled humanity to find a refuge from every peril and to outlive the longest night.

That is the secret of great art, and of its effect upon us.

The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work.

By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life.

Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking.

The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present

The artist seizes on this image, and in raising it from deepest unconsciousness he brings it into relation with conscious values, thereby transforming

it until it can be accepted by the minds of his contemporaries according to their powers. Carl Jung, CW 15, Para 129-130

015 The key is this: we must be able to let things happen in the psyche. Carl Jung, Secret of the Golden Flower, Page 90-91

What then did these people do in order to achieve the progress that freed them ?

As far as I could see they did nothing (wu wei), but let things happen, for, as Master Lao Tzu teaches in our text, the Light circulates according to its own law, if one does not give up one' s accustomed calling.

The art of letting things happen, action in non-action, letting go of oneself, as taught by Master Eckhart, became a key to me with which I was able to open the door to the "Way."

The key is this: we must be able to let things happen in the psyche.

For us, this becomes a real art of which few people know anything.

Consciousness is forever interfering, helping, correcting, and negating, and never leaving the simple growth of the psychic processes in peace.

It would be a simple enough thing to do, if only simplicity were not the most difficult of all things.

It consists solely in watching objectively the development of any fragment of fantasy.

Nothing could be simpler than this, and yet right here the difficulties begin.

Apparently no fantasy fragment is at hand-yes there is one, but it is too stupid!

Thousands of good excuses are brought against it: one cannot concentrate on it; it is too boring; what could come out of it ? It is " nothing but, etc..

The conscious raises prolific objections, in fact, it often seems bent Upon blotting out the spontaneous fantasy-activity despite the intention, nay, the firm determination of the individual, to allow the psychic processes to go forward without interference.

In many cases there exists a veritable spasm of the conscious. Carl Jung, Secret of the Golden Flower, Page 90-91

Everybody brings with him as his human birthright, the sum total of inborn forms peculiar to the instincts...

Carl Jung CW 5

016 The "mystery" he beholds represents the stock of primordial images which everybody brings with him as his human birthright, the sum total of inborn forms peculiar to the instincts. Carl Jung, CW 5, Para 631

These words show that the libido has now sunk to a depth where "the danger is great" (Faust, "The Mothers").

There God is near, there man would find the maternal vessel of rebirth, the seeding-place where he could renew his life.

For life goes on despite loss of youth; indeed it can be lived with the greatest intensity if looking back to what is already moribund does not hamper your step.

Looking back would be perfectly all right if only it did not stop at externals, which cannot be brought back again in any case; instead, it ought to consider where the fascination of the past really springs from.

The golden haze of childhood memories arises not so much from the objective facts as from the admixture of magical images which are more intuited than actually conscious.

The parable of Jonah who was swallowed by the whale reproduces the situation exactly.

A person sinks into his childhood memories and vanishes from the existing world.

He finds himself apparently in deepest darkness, but then has unexpected visions of a world beyond.

The "mystery" he beholds represents the stock of primordial images which everybody brings with him as his human birthright, the sum total of inborn forms peculiar to the instincts.

I have called this "potential" psyche the collective unconscious.

If this layer is activated by the regressive libido, there is a possibility of life being renewed, and also of its being destroyed.

Regression carried to its logical conclusion means a linking back with the world of natural instincts, which in its formal or ideal aspect is a kind of prima materia.

If this prima materia can be assimilated by the conscious mind it will bring about a reactivation and reorganization of its contents.

But if the conscious mind proves incapable of assimilating the new contents pouring in from the unconscious, then a dangerous situation arises in which they keep their original, chaotic, and archaic form and consequently disrupt the unity of consciousness.

The resultant mental disturbance is therefore advisedly called schizophrenia, since it is a madness due to the splitting of the mind. Carl Jung, CW 5, Para 631

017 The descent into the depths always seems to precede the ascent. Carl Jung, CW 9i, Para 40

Water is the commonest symbol for the unconscious.

The lake in the valley is the unconscious, which lies, as it were, underneath consciousness, so

that it is often referred to as the "subconscious," usually with the pejorative connotation of an inferior consciousness.

Water is the "valley spirit," the water dragon of Tao whose nature resembles water—a yang embraced in the yin.

Psychologically, therefore, water means spirit that has become unconscious.

So the dream of the theologian is quite right in telling him that down by the water he could experience the working of the living spirit like a miracle of healing in the pool of Bethesda.

The descent into the depths always seems to precede the ascent.

Thus another theologian dreamed that he saw on a mountain a kind of Castle of the Grail.

He went along a road that seemed to lead straight to the foot of the mountain and up it.

But as he drew nearer he discovered to his great disappointment that a chasm separated him from the mountain, a deep, darksome gorge with underworldly water rushing along the bottom.

A steep path led downwards and toilsomely climbed up again on the other side.

But the prospect looked uninviting, and the dreamer awoke.

Here again the dreamer, thirsting for the shining heights, had first to descend into the dark depths, and this proves to be the indispensable condition for climbing any higher.

The prudent man avoids the danger lurking in these depths, but he also throws away the good which a bold but imprudent venture might bring. Carl Jung, CW 9i, Para 40

Just as we tend to assume that the world is as we see it, we naively suppose that people are as we imagine them to be.

In this latter case, unfortunately, there is no scientific test that would prove the discrepancy between perception and reality.

Although the possibility of gross deception is infinitely greater here than in our perception of the physical world, we still go on naively projecting our own psychology into our fellow human beings.

In this way everyone creates for himself a series of more or less imaginary relationships based essentially on projection.

Among neurotics there are even cases where fantasy projections provide the sole means of human relationship.

A person whom I perceive mainly through my projections is an imago or, alternatively, a carrier of imagos or symbols.

All the contents of our unconscious are constantly being projected into our surroundings, and it is only by recognizing certain properties of the objects as projections or imagos that we are able to distinguish them from the real properties of the objects.

But if we are not aware that a property of the object is a projection, we cannot do anything else but be naively convinced that it really does

belong to the object.

All human relationships swarm with these projections; anyone who cannot see this in his personal life need only have his attention drawn to the psychology of the press in wartime. Carl Jung, CW 8, Para 507

020 To live oneself means: to be one’s own task. Carl Jung; Red Book, Pages 249

Never say that it is a pleasure to live oneself It will be no joy but a long suffering, since you must become your own creator. If you want to create yourself then you do not begin with the best and the highest, but with the worst and the deepest. Therefore say that you are reluctant to live yourself The flowing together of the stream of life is not joy but pain, since it is power against power, guilt, and shatters the sanctified. Carl Jung; Red Book, Pages 249

Lukifer Aurelius
Neurosis is “self-division,” an individual attempt, however unsuccessful, to solve a universal problem...
Carl Jung CW 8

021 Neurosis is thus nothing less than an individual attempt, however unsuccessful, to solve a universal problem; indeed it cannot be otherwise, for a general problem, a "question," is not an ens per se, but exists only in the hearts of individuals. Carl Jung, CW 7, Para 438

We always find in the patient a conflict which at a certain point is connected with the great problems of society.

Hence, when the analysis is pushed to this point, the apparently individual conflict of the patient is revealed as a universal conflict of his environment and epoch.

Neurosis is thus nothing less than an individual attempt, however unsuccessful, to solve a universal problem; indeed it cannot be otherwise, for a general problem, a "question," is not an ens per se, but exists only in the hearts of individuals.

["The question" that troubles the patient is — whether you like it or not—the "sexual" question, or more precisely, the problem of present-day sexual morality.

His increased demand for life and the joy of life, for glowing reality, can stand the necessary limitations that reality itself imposes, but not the

arbitrary, ill-supported prohibitions of present-day morality, which would curb too much the creative spirit rising up from the depths of the animal darkness.]

The neurotic has the soul of a child who bears ill with arbitrary restrictions whose meaning he does not see; he tries to make this morality his own, but falls into profound division and

disunity with himself: one side of him wants to suppress, the other longs to be free—and this struggle goes by the name of neurosis.

Were the conflict clearly conscious in all its parts, it would never give rise to neurotic symptoms; these occur only when we cannot see the other side of our nature and the urgency of its problems.

Only under these conditions does the symptom appear, and it helps to give expression to the unrecognized side of the psyche.

The symptom is therefore an indirect expression of unrecognized desires which, when conscious, come into violent conflict with our moral convictions.

As already observed, this shadow-side of the psyche, being withdrawn from conscious scrutiny, cannot be dealt with by the patient.

He cannot correct it, cannot come to terms with it, nor yet disregard it; for in reality he does not "possess" the unconscious impulses at all.

Thrust out from the hierarchy of the conscious psyche, they have become autonomous complexes which can be brought under control again through the analysis of the unconscious, though not without great resistances.

There are very many patients who boast that for them the erotic conflict does not exist; they assure us that the sexual question is all nonsense,

for they say they possess no sexuality whatever.

These people do not see that other things of unknown origin cumber their path — hysterical moods, underhand tricks which they play on themselves and their neighbours, a nervous catarrh of the stomach, pains in various places, irritability for no reason, and a whole host of nervous symptoms.

[That is where the trouble lies. Only a few especially favoured by fate escape the great conflict of modern man; the majority are caught in it from sheer necessity.] Carl Jung, CW 7, Para 438

Ken Keirns
The collective unconscious contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual...
Carl Jung, CW 8

The collective unconscious contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual.

His conscious mind is an ephemeral phenomenon that accomplishes all provisional adaptations and orientations, for which reason one can best compare its function to orientation in space.

The unconscious, on the other hand, is the source of the instinctual forces of the psyche and of the forms or categories that regulate them, namely the archetypes.

All the most powerful ideas in history go back to archetypes.

This is particularly true of religious ideas, but the central concepts of science, philosophy, and ethics are no exception to this rule.

In their present form they are variants of archetypal ideas, created by consciously applying and adapting these ideas to reality.

For it is the function of consciousness not only to recognize and assimilate the external world through the gateway of the senses, but to translate into visible reality the world within us. Carl Jung, CW 8, Para 342

But if you recognise your own involvement you yourself must enter into the process with your personal reactions, just as if you were one of the fantasy figures, or rather, as if the drama being enacted before your eyes were real... Carl Jung CW 14

The light that gradually dawns on him consists in his understanding that his fantasy is a real psychic process which is happening to him personally.

Although, to a certain extent, he looks on from outside, impartially, he is also an acting and suffering figure in the drama of the psyche.

This recognition is absolutely necessary and marks an important advance.

So long as he simply looks at the pictures he is like the foolish Parsifal, who forgot to ask the vital question because he was not aware of his own participation in the action.

Then, if the flow of images ceases, next to nothing has happened even though the process is repeated a thousand times.

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It is a psychic fact that this fantasy is happening, and it is as real as you —as a psychic entity—are real.

If this crucial operation is not carried out, all the changes are left to the flow of images, and you yourself remain unchanged.

As Dorn says, you will never make the One unless you become one yourself.

It is, however, possible that if you have a dramatic fantasy you will enter the interior world of images as a fictitious personality and thereby prevent any real participation; it may even endanger consciousness because you then become the victim of your own fantasy and succumb to the powers of the unconscious, whose dangers the analyst knows all too well.

But if you place yourself in the drama as you really are, not only does it gain in actuality but you also create, by your criticism of the fantasy, an effective counterbalance to its

tendency to get out of hand.

For what is now happening is the decisive rapprochement with the unconscious.

This is where insight, the unio mentalis, begins to become real.

What you are now creating is the beginning of individuation, whose immediate goal is the experience and production of the symbol of totality. Carl Jung, CW 14, Para 753

Ken Keirns
Self-reflection, or - what comes to the same thing - the urge to individuation, gathers together what is scattered and multifarious and exalts it to the original of the One, the Primordial Man...
Carl Jung, Psychology and Religion

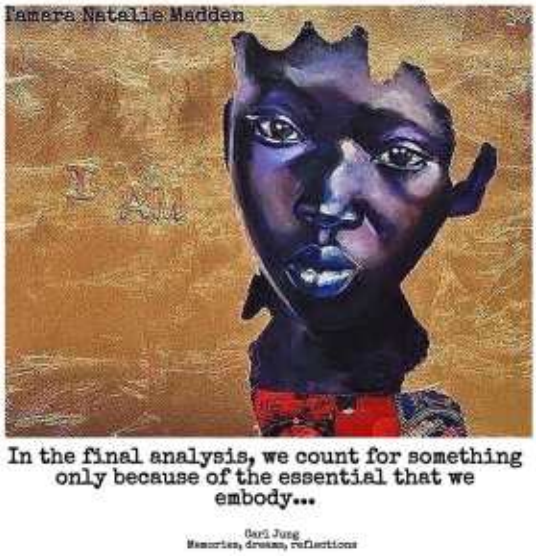
Self-reflection or—what comes to the same thing—the urge to individuation gathers together what is scattered and multifarious, and exalts it to the original form of the One, the Primordial Man.

In this way our existence as separate beings, our former ego nature, is abolished, the circle of consciousness is widened, and because the paradoxes have been made conscious the sources of conflict are dried up.

This approximation to the self is a kind of repristination or apocatastasis, in so far as the self has an "incorruptible" or "eternal" character on account of its being pre-existent to consciousness.

This feeling is expressed in the words from the henedictio fontis: "Et quos aut sexus in corpore aut aetas discernit in tempore, omnes in unam pariat gratia mater infantiam" (And may Mother Grace bring forth into one infancy all those whom sex has separated in the body, or age in time). Carl Jung, CW 11, Para 401

025 As understanding deepens, the further removed it becomes from knowledge. C.G. Jung, CW10, para. 532.


Tamera Natalie Madden
In the final analysis, we count for something only because of the essential that we embody...
Carl Jung
Memories, dreams, reflections

026 In the final analysis, we count for something only because of the essential we embody, and if we do not embody that, life is wasted. In our relationships to other men, too, the crucial question is whether an element of boundlessness is expressed in the relationship. Carl Jung and Memories Dreams and Reflections, Page 326

The decisive question for man is: Is he related to something infinite or not? That is the telling question of his life.

Only if we know that the thing which truly matters is the infinite can we avoid fixing our interest upon futilities, and upon all kinds of goals which are not of real importance.

Thus we demand that the world grant us recognition for qualities which we regard as

personal possessions: our talent or our beauty.

The more a man lays stress on false possessions, and the less sensitivity he has for what is essential, the less satisfying is his life.

He feels limited because he has limited aims, and the result is envy and jealousy.

If we understand and feel that here in this life we already have a link with the infinite, desires and attitudes change.

In the final analysis, we count for something only because of the essential we embody, and if we do not embody that, life is wasted. In our relationships to other men, too, the crucial question is whether an element of boundlessness is expressed in the relationship.

The feeling for the infinite, however, can be attained only if we are bounded to the utmost.

The greatest limitation for man is the "self"; it is manifested in the experience: "I am only that!" Only consciousness of our narrow confinement in the self forms the link to the limitlessness of the unconscious.

In such awareness we experience ourselves concurrently as limited and eternal, as both the one and the other.

In knowing ourselves to be unique in our personal combination that is, ultimately limited we possess also the capacity for becoming conscious of the infinite. But only then!

In an era which has concentrated exclusively upon extension of living space and increase of rational knowledge at all costs, it is a supreme challenge to ask man to become conscious of his uniqueness and his limitation.

Uniqueness and limitation are synonymous.

Without them, no perception of the unlimited is possible–and, consequently, no coming to consciousness either–merely a delusory identity with it which takes the form of intoxication with large numbers and an avidity for political power.

Our age has shifted all emphasis to the here and now, and thus brought about a daemonization of man and his world.

The phenomenon of dictators and all the misery they have wrought springs from the fact that man has been robbed of transcendence by the shortsightedness of the super-intellectuals.

Like them, he has fallen a victim to unconsciousness.

But man’s task is the exact opposite: to become conscious of the contents that press upward from the unconscious.

Neither should he persist in his unconsciousness, nor remain identical with the unconscious elements of his being, thus evading his destiny, which is to create more and more consciousness.

As far as we can discern, the sole purpose of human existence is to kindle a light in the darkness of mere being.

It may even be assumed that just as the unconscious affects us, so the increase in our consciousness affects the unconscious. Carl Jung and Memories Dreams and Reflections, Page 326

Vladimir Kush
The difference between the "natural" individuation process, which runs its course unconsciously, and the one which is consciously realized, is tremendous...
Carl Jung
Answer to Job

The difference between the "natural" individuation process, which runs its course unconsciously, and the one which is consciously realized, is tremendous.

In the first case consciousness nowhere intervenes; the end remains as dark as the beginning.

In the second case so much darkness comes to light that the personality is permeated with light, and consciousness necessarily gains in scope and insight.

The encounter between conscious and unconscious has to ensure that the light which shines in the darkness is not only comprehended by the darkness, but comprehends it.

The filiiis solis et lunae is the symbol of the union of opposites as well as the catalyst of their union.

It is the alpha and omega of the process, the mediator and intermedins.

"It has a thousand names," say the alchemists, meaning that the source from which the individuation process rises and the goal towards which it aims is nameless, ineffable. Carl Jung, CW 11, Para 756

“When a summit of life is reached, when the bud unfolds and from the lesser the greater emerges, then, as Nietzsche says, “One becomes Two,” and the greater figure, which one always was but which remained invisible, appears to the lesser personality with the force of a revelation.

He who is truly and hopelessly little will always drag the revelation of the greater down to the level of his littleness, and will never understand that the day of judgment for his littleness has dawned. But the man who is inwardly great will know that the long expected friend of his soul, the immortal one, has now really come, “to lead captivity captive”: that is, to seize hold of him by whom this immortal had always been confined and held prisoner, and to make his life flow into that greater life-a moment of deadliest peril!

Nietzsche’s prophetic vision of the Tightrope Walker reveals the awful danger that lies in having a “tightrope-walking” attitude towards an event to which St. Paul gave the most exalted name he could find.” Carl Jung; CW 9i; Page 121.

The complete human being, the hermaphrodite, is never visible.

He is indescribable, always a mystical experience.

That which shows itself is always paradoxical so there is no uniform image of the personality.

Biographies seem so unreal because they attempt to give a consistent picture of someone’ s personality.

The visible image of man is that he is both Christ and the Devil at the same time; the image is truthful only when it is ambiguous and paradoxical.

That is why we can also say that doubt is a higher state than certainty.

He who doubts can see both possibilities.

It is pleasant for us when certainty is attained, but is must not last too long for certainty is not life. Carl Jung, Jung-Ostrowski Sachs, Page 40

019 As you know, Wilhelm translated the central concept of Tao by Meaning. To translate Meaning into life, that is, to realize Tao, would be the task of the pupil. Carl Jung, The Secret of the Golden Flower, Page 147

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This is where insight, the unio mentalis, begins to become real.

What you are now creating is the beginning of individuation, whose immediate goal is the experience and production of the symbol of totality. Carl Jung, CW 14, Para 753

Ken Keirns
Self-reflection, or - what comes to the same thing - the urge to individuation, gathers together what is scattered and multifarious and exalts it to the original of the One, the Primordial Man...

024 Self-reflection or—what comes to the same thing—the urge to individuation gathers together what is scattered and multifarious, and exalts it to the original form of the One, the Primordial Man. Carl Jung, CW 11, Para 401

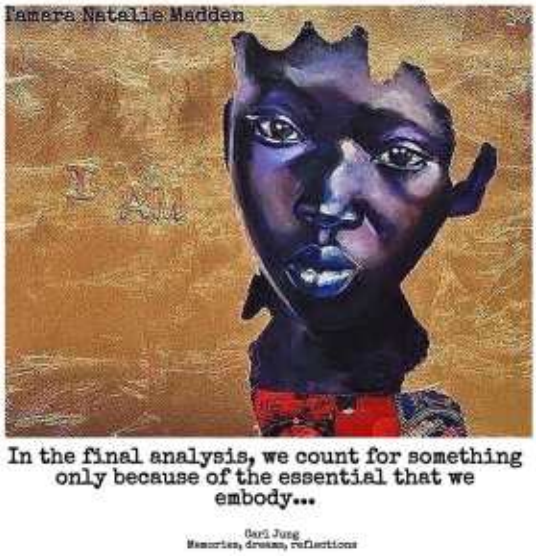
Self-reflection or—what comes to the same thing—the urge to individuation gathers together what is scattered and multifarious, and exalts it to the original form of the One, the Primordial Man.

In this way our existence as separate beings, our former ego nature, is abolished, the circle of consciousness is widened, and because the paradoxes have been made conscious the sources of conflict are dried up.

This approximation to the self is a kind of repristination or apocatastasis, in so far as the self has an "incorruptible" or "eternal" character on account of its being pre-existent to consciousness.

This feeling is expressed in the words from the henedictio fontis: "Et quos aut sexus in corpore aut aetas discernit in tempore, omnes in unam pariat gratia mater infantiam" (And may Mother Grace bring forth into one infancy all those whom sex has separated in the body, or age in time). Carl Jung, CW 11, Para 401

025 As understanding deepens, the further removed it becomes from knowledge. C.G. Jung, CW10, para. 532.


Tamera Natalie Madden
In the final analysis, we count for something only because of the essential that we embody...
Carl Jung
Memories, dreams, reflections

026 In the final analysis, we count for something only because of the essential we embody, and if we do not embody that, life is wasted. In our relationships to other men, too, the crucial question is whether an element of boundlessness is expressed in the relationship. Carl Jung and Memories Dreams and Reflections, Page 326

The decisive question for man is: Is he related to something infinite or not? That is the telling question of his life.

Only if we know that the thing which truly matters is the infinite can we avoid fixing our interest upon futilities, and upon all kinds of goals which are not of real importance.

Thus we demand that the world grant us recognition for qualities which we regard as personal possessions: our talent or our beauty.

The more a man lays stress on false possessions, and the less sensitivity he has for what is essential, the less satisfying is his life.

He feels limited because he has limited aims, and the result is envy and jealousy.

If we understand and feel that here in this life we already have a link with the infinite, desires and attitudes change.

In the final analysis, we count for something only because of the essential we embody, and if we do not embody that, life is wasted. In our relationships to other men, too, the crucial question is whether an element of boundlessness is expressed in the relationship.

The feeling for the infinite, however, can be attained only if we are bounded to the utmost.

The greatest limitation for man is the "self"; it is manifested in the experience: "I am only that!" Only consciousness of our narrow confinement in the self forms the link to the limitlessness of the unconscious.

In such awareness we experience ourselves concurrently as limited and eternal, as both the one and the other.

In knowing ourselves to be unique in our personal combination that is, ultimately limited we possess also the capacity for becoming conscious of the infinite. But only then!

In an era which has concentrated exclusively upon extension of living space and increase of rational knowledge at all costs, it is a supreme challenge to ask man to become conscious of his uniqueness and his limitation.

Uniqueness and limitation are synonymous.

Without them, no perception of the unlimited is possible–and, consequently, no coming to consciousness either–merely a delusory identity with it which takes the form of intoxication with large numbers and an avidity for political power.

Our age has shifted all emphasis to the here and now, and thus brought about a daemonization of man and his world.

The phenomenon of dictators and all the misery they have wrought springs from the fact that man has been robbed of transcendence by the shortsightedness of the super-intellectuals.

Like them, he has fallen a victim to unconsciousness.

But man’s task is the exact opposite: to become conscious of the contents that press upward from the unconscious.

Neither should he persist in his unconsciousness, nor remain identical with the unconscious elements of his being, thus evading his destiny, which is to create more and more consciousness.

As far as we can discern, the sole purpose of human existence is to kindle a light in the darkness of mere being.

It may even be assumed that just as the unconscious affects us, so the increase in our consciousness affects the unconscious. Carl Jung and Memories Dreams and Reflections, Page 326

Vladimir Kush
The difference between the "natural" individuation process, which runs its course unconsciously, and the one which is consciously realized, is tremendous...
Carl Jung
Answer to Job

027 The difference between the "natural" individuation process, which runs its course unconsciously, and the one which is consciously realized, is tremendous.

In the first case consciousness nowhere intervenes; the end remains as dark as the beginning.

In the second case so much darkness comes to light that the personality is permeated with light, and consciousness necessarily gains in scope and insight.

The encounter between conscious and unconscious has to ensure that the light which shines in the darkness is not only comprehended by the darkness, but comprehends it.

The filiiis solis et lunae is the symbol of the union of opposites as well as the catalyst of their union.

It is the alpha and omega of the process, the mediator and intermedins.

"It has a thousand names," say the alchemists, meaning that the source from which the individuation process rises and the goal towards which it aims is nameless, ineffable. Carl Jung, CW 11, Para 756

028 “When a summit of life is reached, when the bud unfolds and from the lesser the greater emerges, then, as Nietzsche says, “One becomes Two,” and the greater figure, which one always was but which remained invisible, appears to the lesser personality with the force

of a revelation. Carl Jung; CW 9i; Page 121

“When a summit of life is reached, when the bud unfolds and from the lesser the greater emerges, then, as Nietzsche says, “One becomes Two,” and the greater figure, which one always was but which remained invisible, appears to the lesser personality with the force of a revelation.

He who is truly and hopelessly little will always drag the revelation of the greater down to the level of his littleness, and will never understand that the day of judgment for his littleness has dawned. But the man who is inwardly great will know that the long expected friend of his soul, the immortal one, has now really come, “to lead captivity captive”: that is, to seize hold of him by whom this immortal had always been confined and held prisoner, and to make his life flow into that greater life-a moment of deadliest peril!

Nietzsche’s prophetic vision of the Tightrope Walker reveals the awful danger that lies in having a “tightrope-walking” attitude towards an event to which St. Paul gave the most exalted name he could find.” Carl Jung; CW 9i; Page 121.

The complete human being, the hermaphrodite, is never visible...

Carl Jung,
Ostroski-Sachs, Pages 38- 43.

029 The complete human being, the hermaphrodite, is never visible. Carl Jung, Jung-Ostrowski Sachs, Page 40

The complete human being, the hermaphrodite, is never visible.

He is indescribable, always a mystical experience.

That which shows itself is always paradoxical so there is no uniform image of the personality.

Biographies seem so unreal because they attempt to give a consistent picture of someone’ s personality.

The visible image of man is that he is both Christ and the Devil at the same time; the image is truthful only when it is ambiguous and paradoxical.

That is why we can also say that doubt is a higher state than certainty.

He who doubts can see both possibilities.

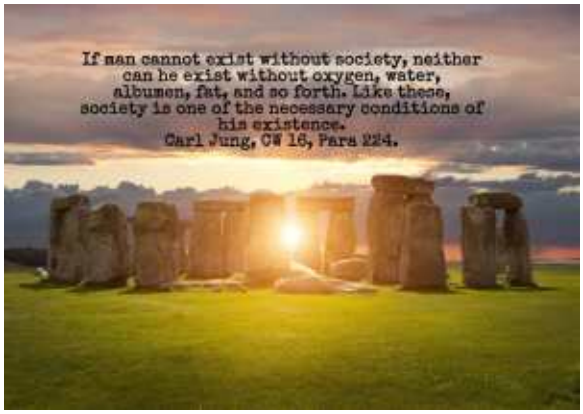
It is pleasant for us when certainty is attained, but is must not last too long for certainty is not life. Carl Jung, Jung-Ostrowski Sachs, Page 40

The serpent represents magical power, which also appears where animal drives are aroused imperceptibly in us...
Carl Jung, Liber Novus, Page 366.

030 The serpent represents magical power, which also appears where animal drives are aroused imperceptibly in us.

They afford the movement of Eros the uncanny emphasis that strikes us as magical.

Magical effect is the enchantment and underlining of our thought and feeling through dark instinctual impulses of an animal nature. Carl Jung, The Red Book, Page 366


If man cannot exist without society, neither can he exist without oxygen, water, albumen, fat, and so forth. Like these, society is one of the necessary conditions of his existence.
Carl Jung, CW 16, Para 224.

031 If, then, man cannot exist without society, neither can he exist without oxygen, water, albumen, fat, and so forth.

Like these, society is one of the necessary conditions of his existence.

It would be ludicrous to maintain that man lives in order to breathe air.

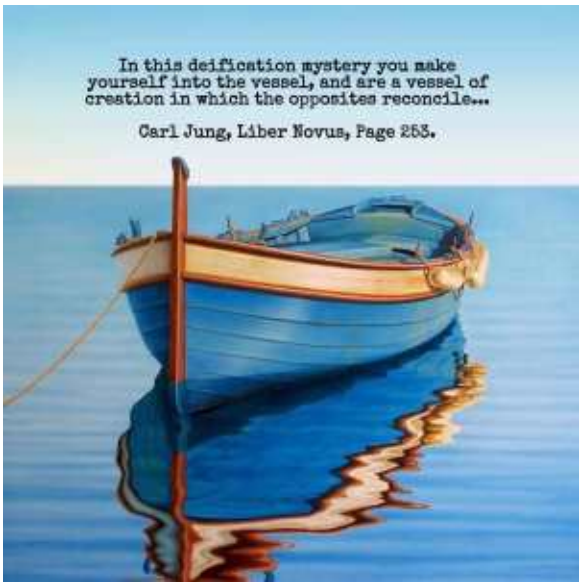
It is equally ludicrous to say that the individual exists for society. “Society” is nothing more than a term, a concept for the symbiosis of a group of human beings.

A concept is not a carrier of life.

The sole and natural carrier of life is the individual, and that is so throughout nature.

“Society” or “State” is an agglomeration of life-carriers and at the same time, as an organized form of these, an important condition of life. It is therefore not quite true to say that the individual can exist only as a particle in society.

At all events man can live very much longer without the State than without air. Carl Jung, CW 16, Para 224


In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile...
Carl Jung, Liber Novus, Page 253.

032 In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile. Carl Jung, The Red Book, Page 253

Salome’s performance was deification.

The animal face which I felt mine transformed into was the famous [Deus] Leontocephalus of the Mithraic mysteries, the figure which is represented with a snake coiled around the man, the snake’s head resting on the man’s head, and the face of the man that of a lion … In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile." In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile. Carl Jung, The Red Book, Page 253

032a It is not an individual case, it is a general truth that the earth is the depreciated

and misunderstood part, and so the unconscious regularly puts great emphasis on the chthonic fact.

Prof Eaton: Is it because her animus is so unearthly-spiritualized, devitalized?

Dr. Jung: Yes, one could say the animus had no body, that leaping youth was too elf-like.

There would be danger of his jumping into heaven.

He has not enough solidity and therefore the earth is peculiarly emphasized.

This is a general truth concerning modern people.

Of course one might come across cases where there was not enough of the spirit and then one would find continual insistence upon the air, the spirit.

But in this case the emphasis is upon the earth, and in our civilization, in the world of our consciousness, the insistence upon the earth is generally more important.

It is not an individual case, it is a general truth that the earth is the depreciated and misunderstood part, and so the unconscious regularly puts great emphasis on the chthonic fact.

Nietzsche has expressed that very beautifully: "!hr sollt wieder Freunde von den nachsten Dingen werden. " (You shall become friends of the immediate things.)

And the immediate things are this earth, this life.

For quite long enough our ancestors, and we ourselves, have been taught that this life is not the real thing, that it is provisional, and that we only live for Heaven.

Our morality is based upon the negation of the flesh, and so our unconscious often tries to convince us of the importance of living here and now.

In the course of the centuries man has repeatedly experienced the fact that the life that is not lived here, or the life lived provisionally, is utterly unsatisfactory.

It leads into neurosis. The Visions Seminar, Page 192-193

033 We think of a chaos as complete confusion, but to the alchemists it was a confusion of definite qualities and of special factors. Carl Jung, ETH Lectures, 20 June 1941, Page 201-202

We think of a chaos as complete confusion, but to the alchemists it was a confusion of definite qualities and of special factors.

Primal matter consists of matter as such the components or qualities of which are represented in this picture.

Chief among these are the four elements - fire, earth, air and water - the material qualities par excellence.

The planets also appear and the twelve signs o f the Zodiac.

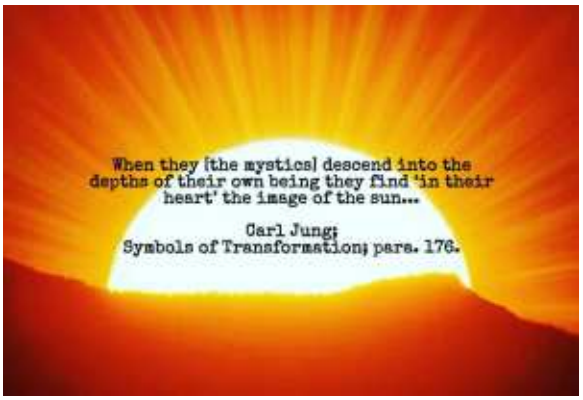
These represent primal qualities, according to the old astrological idea that everything on earth is under the influence of the moment in time in which it was born or created.

The qualities of man, beast and plant are thus determined by the horoscope.

The idea that time should possess qualities is very foreign to our modern scientific attitude, for time has become a mathematical concept to us.

In earlier days, however, both time and numbers had definite qualities. Carl Jung, ETH Lectures, 20 June 1941,Page 201-202

034


When they [the mystics] descend into the depths of their own being they find 'in their heart' the image of the sun...
Carl Jung;
Symbols of Transformation; para. 176.

Before I enter upon the contents of this second part, it seems necessary to cast a backward glance over the singular train of

thought which the analysis of the poem "The Moth to the Sun" has revealed.

Although this poem is very different from the preceding "Hymn of Creation," closer investigation of the longing for the sun has led us into a realm of mythological ideas that are closely related to those considered in the first poem: the Creator God, whose dual nature was plainly apparent in the case of Job, has now taken on an astromythological, or rather an astrological, character.

He has become the sun, and thus finds a natural expression that transcends his moral division into a Heavenly Father and his counterpart the devil.

The sun, as Renan has observed, is the only truly "rational" image of God, whether we adopt the standpoint of the primitive savage or of modern science.

In either case the sun is the father-god from whom all living things draw life; he is the fructifier and creator, the source of energy for our world.

The discord into which the human soul has fallen can be harmoniously resolved through the sun as a natural object which knows no inner conflict.

The sun is not only beneficial, but also destructive; hence the zodiacal sign for August heat is the ravaging lion which Samson slew in order to rid the parched earth of its torment.

Yet it is in the nature of the sun to scorch, and its scorching power seems natural to man. It shines equally on the just and the unjust, and allows useful creatures to flourish as well as the harmful.

Therefore the sun is perfectly suited to represent the visible God of this world, i. e., the creative power of our own soul, which we call libido, and whose nature it is to bring forth the useful and the harmful, the good and the bad.

That this comparison is not just a matter of words can be seen from the teachings of the mystics: when they descend into the depths of their own being they find "in their heart" the image of the sun, they find their own life-force which they call the "sun" for a legitimate and, I would say, a physical reason, because our source of energy and life actually is the sun.

Our physiological life, regarded as an energy process, is entirely solar.

The peculiar nature of this solar energy as inwardly perceived by the mystic is made clear in Indian mythology.

The following passages, referring to Rudra, are taken from the Shvetashvatara Upanishad:

There is one Rudra only, they do not allow a second, who rules all the worlds by his powers. Behind all creatures he stands, the Protector; having created them, he gathers all beings together at the end of time. He has eyes on all sides, faces on all sides, arms on all sides, feet on all sides.

He is the one God who created heaven and earth, forging all things together with his hands and wings. You who are the source and origin of the gods, the ruler of all, Rudra, the great seer, who of old gave birth to the Golden Seed give us enlightenment! Carl Jung, CW 5, Para 176

035 If there is really an intention, a plan, behind our psychic existence, the question arises for what purpose?

Therefore Ignatius continues "ut laudet Deum Dominum nostrum", for the purpose of praising God.

We will first ask ourselves: does the feeling of being anticipated engender a feeling of purpose?

In other words, have we the feeling that life has meaning?

I must say here, from the psychological point of view, that the discovery or experience of having been anticipated always brings a feeling of meaning with it.

If I discover that I have been anticipated, it makes an enormous impression upon me; I could not in that moment clearly define the meaning of my life but I feel it as something living.

We could perhaps formulate it: "It must have a meaning." But what peculiar kind of meaning has it?

A certain line of thought, for instance, is developed through a series of dreams; and I discover that I am the duplicate of my unconscious anticipation of myself; at the same moment I am filled with a sense of purpose as if a secret arrangement of my fate existed.

One no longer asks "What meaning has my life" but one is filled with the meaning itself.

You know that such essential discoveries are not made through clear formulations but are rather feeling experiences which have a far greater influence on human life than intellectual reflections.

It is much more important to be contented and peaceful than to be intellectual.

One living experience is worth a great many intellectual formulations and a psychology must

be founded on this fact. Carl Jung, ETH Seminars, 12th Jan. 1940, Page 214

036 … touching the personal unconscious already changes you… Carl Jung, Zarathustra Seminar, Page 483

Well, that, to my idea, is a very important point of view whenever you deal with matters of the collective unconscious; touching the personal unconscious already changes you and touching the collective unconscious changes you all the more: you are a different being, and no longer like the people who have not touched it.

That does not mean that you are better.

On the contrary, you are worse, because from their point of view you are on a lower level; and if you talk from a higher level it is just bluff and you add to your burden by lying and cheating and trying to make a good impression.

So one can only recommend the utmost of discretion and tact in the understanding of the level of other people.

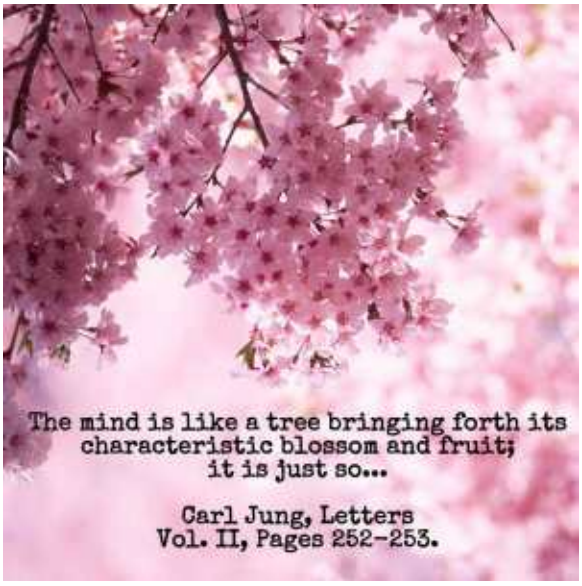
Of course, in Nietzsche’s case you cannot make him responsible: he was utterly overcome by the unconscious and he did not realize that he was lower down than his time.

On the contrary, he assumed that he was higher up, that he was light and easy and marvelous; therefore, he speaks of dancing and flying as a compensation for the fact that he was really weighed down.

If you are concerned with lead, you naturally realize what lightness is and are likely to make the mistake he made.

In his letters, for instance, he says that thought never is difficult to him; it jumps ready-made out of his head as Pallas once jumped from the head of Zeus.

Yet on the next page he complains bitterly about his terrible migraines when working; he doesn’t make the connection, as he doesn’t understand why he feels particularly light when he is weighed down by lead. Carl Jung, Zarathustra Seminar, Page 483-484


The mind is like a tree bringing forth its
characteristic blossom and fruit;
it is just so...
Carl Jung, Letters
Vol. II, Pages 252-253.

037 The mind is like a tree bringing forth its characteristic blossom and fruit; it is just so. Carl Jung, Letters Vol. II, Page 252

Now when you ask why you so confidently believe in the existence of God, nobody can tell you why.

It is just a fact, a result or a fruit of your living mind. The mind is like a tree bringing forth its characteristic blossom and fruit; it is just so.

As you call something that pleases you beautiful or good, so you confess to believe in God.

As an apple tree that bears no fruit would be all wrong, so you would be all wrong if you didn’t confess your truth.

It just grows in arid through you, and this great unknown thing that makes the universe tick at all, and incidentally causes ourselves to produce such thoughts and convictions, is what man since time immemorial has called "gods" or "God."

It does not matter what he calls his God, whether he gives Him the name of "first cause," "matter," "ether," "will to be," "creative urge," etc.

When somebody says that the thing he suggests is something new or other than God, he is a bit soft in the brain, i .e., he is incapable of thinking clearly.

He still believes in the magic power of words as if he were able to change something in the world by saying : "This is not God, but something else." Carl Jung, Letters Vol. II, Page 252

"The depths are stronger than us;
So do not be heroes, be clever
& drop the heroics,
Since nothing is more dangerous
Than to play the hero."
- CG Jung, Liber Primus fol. v (r)

038 The depths are stronger than us; so do not be heroes, be clever and drop the heroics, since nothing is more dangerous than to play the hero. Carl Jung, The Red Book, Page 244

He who journeys to Hell also becomes Hell; therefore do not forget from whence you come.

The depths are stronger than us; so do not be heroes, be clever and drop the heroics, since nothing is more dangerous than to play the hero. The depths want to keep you; they have not returned very many up to now, and therefore men fled from the depths and attacked them. Carl Jung, The Red Book, Page 244

039 Man knows only a small part of his psyche, just as he has only a very limited knowledge of the physiology of his body. Carl Jung, CW 9ii, Para 253

Man knows only a small part of his psyche, just as he has only a very limited knowledge of the physiology of his body.

The causal factors determining his psychic existence reside largely in unconscious processes outside consciousness, and in the same way there are final factors at work in him which likewise originate in the unconscious.

Freud’s psychology gives elementary proof of the causal factors, Adler’s of the final ones.

Causes and ends thus transcend consciousness to a degree that ought not to be underestimated, and this implies that their nature and action are unalterable and irreversible so long as they have not become objects of consciousness.

They can only be corrected through conscious insight and moral determination, which is why self-knowledge, being so necessary, is feared so much.

Accordingly, if we divest the opening sentence of the "Foundation" of its theological terminology, it would run as follows: "Man’s consciousness was created to the end that it may

(i) recognize (laudet) its descent from a higher unity (Deum);

(2) pay due and careful regard to this source (reverentiam exhibeat);

(3) execute its commands intelligently and responsibly (serviat); and

(4) thereby afford the psyche as a whole the optimum degree of life and development (salvet animam suam)." Carl Jung, CW 9ii, Para 253

040 As I have pointed out, the union of opposites on a higher level of consciousness is not a rational thing, nor is it a matter of will; it is a process of psychic development that expresses itself in symbols. Carl Jung, CW 13, Para 31

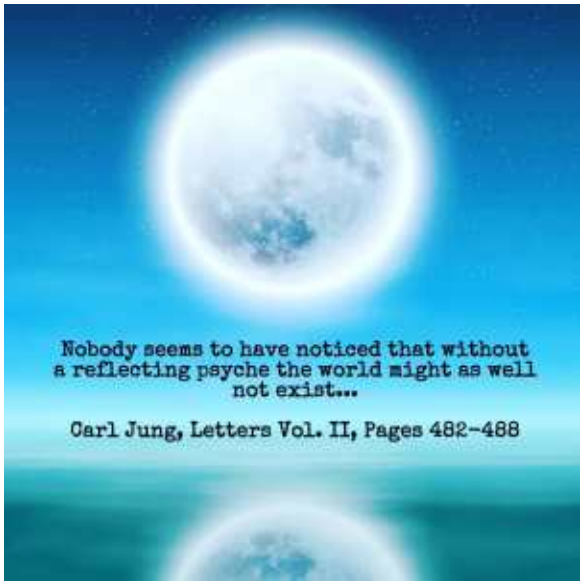
As I have pointed out, the union of opposites on a higher level of consciousness is not a

rational thing, nor is it a matter of will; it is a process of psychic development that expresses itself in symbols.

Historically, this process has always been represented in symbols, and today the development of personality is still depicted in symbolic form.

I discovered this fact in the following way.

The spontaneous fantasy products I discussed earlier become more profound and gradually concentrate into abstract structures that apparently represent ”principles" in the sense of Gnostic archai. Carl Jung, CW 13, Para 31


Nobody seems to have noticed that without a reflecting psyche the world might as well not exist...
Carl Jung, Letters Vol. II, Pages 482-488

041 Nobody seems to have noticed that without a reflecting psyche the world might as well not exist, and that, in consequence, consciousness is a second world-creator, and also that the cosmogonic myths do not describe the absolute beginning of the world but rather the dawning of consciousness as the second Creation. Carl Jung, Letters Vol. II, Page 487

For more than a hundred years the world has been confronted with the concept of an unconscious,15 and for more than fifty years with the empirical investigation of it, but only a very few people have drawn the necessary conclusions.

Nobody seems to have noticed that without a reflecting psyche the world might as well not exist, and that, in consequence, consciousness is a second world-creator, and also that the cosmogonic myths do not describe the absolute beginning of the world but rather the dawning of consciousness as the second Creation. Carl Jung, Letters Vol. II, Page 487

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[1]Sabina Spielrein - Psychoanalytic Studies

Sabina Spielrein: psychoanalytic studies (Translated from the Russian by C. J. Wharton)

Journal of Analytical Psychology, 2001, 46, 201–208

The unconscious phantasies in Kuprin’s Duel

As an interesting piece of information about how close Freud’s theories are to modern thinking, I should like to take the following quotation from Kuprin’s Duel.

It should be noted that this particular story by a well-known Russian writer was written some twenty years ago, that is, long before the name of Freud was known in his native land.

While driving at about five o’clock in the afternoon to the house where the Nikolayevs were living, Romashchov noted with surprise that his cheerful conviction of the morning that the day would be a success had given way to some strange and inexplicable disquiet.

He felt that this had not suddenly happened, right there and then, but much earlier; evidently he had at some stage or other started to become afraid without noticing it.

What could it be all about?

There had been such occasions previously, from very early childhood, and he knew that in order to relax he would need to identify the original cause of his vague fear.

Once, having spent the whole day worrying, he remembered only towards the evening that in the middle of the day, while crossing the railway line to the station, he had been deafened by the whistle of a steam-engine, that this had startled him, and that, without being aware of it, he had become bad-tempered; but he recalled that he had relaxed immediately, and even become cheerful.

The analysis is not a full one: we are given no explanation of why the trauma (the whistle of a steam-engine) was suppressed from consciousness, for it was not without meaning in his mind, otherwise it would not have produced so long-lasting a sign of his 'upset'.

If it did have a meaning in his mind, then there must have been some reason for forgetting about it; yet at the same time he had experienced a hint of some negative emotion, which must not enter his consciousness, so a whole series of associations was suppressed. Romashchov's negative feelings do not fit the description of the experience; he should have been happy that the fear was unfounded and that there was nothing more threatening his life.

Despite there not being a full analysis, the symptom disappeared.

We know from experience that cases like this do occur.

The individual can 'suppress' a part of his experience without any harm.

If linked to a further experience of the same kind, the later one becomes assimilated into the earlier one.

Pathogenic influences build up and cause the symptoms to occur.

So Romashchov – owing probably to some momentary 'similarity' – consciously or unconsciously made a link between the whistle and another experience, having been touched by feelings which tormented him.

The experience (that of the whistle), being of the same nature as the other experience, thus became traumatic and was also suppressed.

Now what had been suppressed was so strong that it became pathogenic, so that in this case it put him in a bad humour for no apparent reason.

As a result of clarifying the reason which had brought the feeling about at the outset, some relief was achieved: what had been suppressed was reduced to its former bearable level.

However, the reason for the disquiet was not established and could possibly continue to convert each new similar experience into a pathogenic one.

Romischen provides us with evidence for this: he talks of the bad moods which frequently occur,

caused by forgotten (suppressed) events.

And now without any conscious reason a change in his state of mind will suddenly come about, and once more he is forced to think about a traumatic experience in childhood which for so long has remained in his memory.

Animal symbolism and a boy's phobia

Little Misha was physically a healthy, cheerful child, quite happily spoilt by his mother. She usually called him 'Moonya', or even more lovingly 'Moonitchka'.

It is a Russian abbreviation from 'Mamoonya', a pet name for 'Mama'.

The name of one's first love-object – 'Mama' or 'Mamotchka' – is often used in Russian as an endearment, not just for females but also for males.

Educated women use this form of endearment only with children and then it has another

psychological basis.

For example, a mother will say to her small child, 'Come here, Mamotchka, do this for me'.

She feels herself to be so much a part of her child that she makes no great distinction between herself and him.

This process is particularly evident when the mother has loving dreams: here the child is regularly the mother's 'wished-for personality', i.e., the symbolic representation of herself with her own physical and spiritual pains, desires and fears.

Misha's mother too identifies with her small son, and at the same time the boy, owing partly to similar feelings, always uses male terms of endearment to his mother.

It is impossible not to recognize in this aspects of irony; 'You too have to be manly'.

For a long time Misha chiefly called his mother either 'the grey hare' or the 'devil-lad'. Both are characters from the world of Russian stories.

'The grey hare' is a small timid animal which suffers much from the unfairness of those who are stronger, and so is in need of protection.

'Amongst mothers you are the grey one', Misha often said to his mummy.

Nannies as a rule called their wards 'short hare', which means 'young hare'.

Misha too had a country nanny like that, his previous wet nurse.

Now he calls his mother by her former names.

‘The devil-lad’ in contrast to the grey hare has a fully independent and sly personality, which ought long ago to have been punished, if only it could have been caught and driven off.

Misha finally united these two contrasting characters of his mother in a new endearment for her, namely ‘the old rogue’.

It was as if by this new name he wanted to say, ‘You are a small frightened creature, you know, and yet so crafty that I am frightened of you; you may be a man, so you are sharp, just look at that man – yet you are at the same time a little grey hare’.

‘Oh, how crafty he is, this grey one!’ the boy would sometimes call out, pointing to his mother with admiration.

One of his favourite occupations was to deceive his mother.

When she caught him out in this, he would laughingly admit, ‘It’s only you, you know, that I’m deceiving, you’re the only one that’s cunning, you’re the grey hare.

I get a lot of pleasure from deceiving you’.

For a long time the boy could not bear to have anyone around his mother except his father, towards whom he behaved lovingly, whilst towards others, especially other strange men, he was extremely jealous.

It took a long time for him to forgive his mother when, in some discussion – for example where to go for a walk – she would consider changing her mind.

Once when it happened he went wild and wanted to pinch and bite his mother.

When he had quietened down he came up tearfully to beg her forgiveness, saying that he himself didn’t know why he was trying to torment his beloved mother; he was terribly sorry because he knew he was behaving very badly but he couldn’t stop himself.

Misha was a very nervous child, and the longer it went on, the more his nervousness increased.

For example, at the age of ten he developed a phobia about monkeys.

His terror was so great that he could not bear to stay alone in a room.

He could not even bring himself to go to the toilet, unless his mother waited by the door for him.

He felt as if a monkey was going to spring out at him.

By chance I remembered that the boy had earlier liked to call his mother ‘you bad marmoset’, something he had now completely forgotten.

In order to bring it back to his mind I asked his mother whether somewhere he had seen that type of monkey.

Yes, he remembered having seen one at the zoo.

It had been a marmoset.

I asked whether it reminded him of someone. Yes –he remembered that his mother had once been very angry with him; he had thought that she wanted to spring out upon him.

From that time on he called her ‘you bad marmoset’.

In Russian there is a children’s story about a boy who, despite his mother telling him not to, had teased a marmoset in a cage and got punished by the enraged animal.

Misha’s phobia about monkeys had developed in a similar way; clearly he wanted to do something that would greatly upset his mother.

The mother was threatening him and the child got some satisfaction for himself out of this threat by identifying in an amusing endearment the mother he loved with the marmoset who punished.

In time the relation between animal and mother had been pushed back into his subconscious.

Misha must have remembered from far back in his mind the association between the marmoset

and his mother.

‘Marmoset’ became the symbol of punishment for a careless major misdemeanour and consequently induced the former state of dreadful fear.

What the misdemeanour had been, I unfortunately could not know, as I was rarely able to see the boy.

The child’s father told me that his parents had also been symbolized in the form of dogs.

It was a dream: Misha saw a kitten being chased by some dogs and was extremely sorry for the small animal.

The father had no difficulty in linking the dream with reality: the previous day Misha had on frequent occasions been reprimanded by his parents and threatened with punishment.

Now, in his dream, his parents had become the dogs which were pursuing him, a poor little kitten.

In his Interpretation of Dreams Freud had analysed a boy's phobia about a wolf.

My short paper does not of course present a full and complete analysis.

The story of little Misha only shows how animals can both give pleasure and evoke terror in a child: this corresponds with Freud's claim that they can represent to a boy his own parents, especially his mother.

In parallel with this I was reminded of an amusing story which I heard by chance from a doctor acquaintance.

Two children, a boy and a girl, were happily playing mothers and fathers.

The father was represented by a rabbit and the mother by a goat.

The animals were even given the parents' names – Leo and Mary.

The children were severely reprimanded for their 'naughtiness'.

The parents' aim was achieved, namely the children no longer called their parents 'Leo' and 'Mary' but

'Treasure', which is how the father and mother often addressed each other.

The children related the reprimand only to the names, since it had not yet entered their young heads that a father and mother have higher status in the animal hierarchy than a rabbit and a goat.

Notes

1. In contrast the well-known Russian expression 'Batyushka' (old chap) is applied only to men.
2. The analyst should remember that a hare has a short tail. Hence, probably, 'short hare'. Whether this is a generally accepted association, I do not know.
3. Misha sometimes gives his mother another name, which includes the word 'short'.

This name is not a very nice one, though neither mother nor child notice that.

1. Marmoset in Russian is a type of female monkey.

The mother-in-law

The problem of the mother-in-law is one of the most grievous and at the same time one of the most interesting of psychological problems.

In his article ‘The horror of incest’ among primitives and neurotics Freud points out that primitives have a resistance towards their mother-in-law, and take a series of precautions against her.

Freud deduces part of this resistance from the fact that the mother-in-law, as the older woman, is a reminder to her daughter’s husband of the rapid ageing of his young wife.

However, the mother-in-law is certainly not always an ugly old woman, as popular rumour usually has it.

Especially today she is frequently the modern woman in full flower that many men find desirable.

She is seen not as a mother but as their daughter’s older sister.

Some mothers-in-law are so full of vitality and power that they want to rule over the young married couple, as if these were their own children; they interfere in everything, require obedience and by doing so create difficulties for their sons-in-law, although these are a minority of cases.

First, why is so much heard about bad mothers-in-law and so little about fathers-in-law?

To answer that question we need first of all to start with an understanding of female psychology; a woman has considerably less ability in real life to fulfil her own personal desires.

To compensate for this she has a much greater ability to ‘identify’ with others and so to experience her life through them.

One only has to think, for example, of how old maids, who have themselves been denied the happiness of love, will assist in other people’s weddings.

I find in the very widespread exercise of this gift of identification the reason why women, while in no way yielding advantage to men in their level of development and power of imagination, have nevertheless not created any works of art of equal importance.

In order to create a work of art, one must to some extent objectivize either one’s own experience or that of another so that it can be assimilated in an impersonal way, as the world outside, and only then can one talk about a form of representation which expresses the essence of a work of art.

This objectivization brings some relief to the artist.

Women's ability to do this is much less, for as a rule it is outweighed by a counter-mechanism; a woman conjectures about others' experiences in ways which correspond with her desires or fears and makes them her own, she frees herself from her feelings, mentally goes through these experiences for herself anew, and transforms them along the lines of her own desires.

It is in this ability to live through another person that a woman's great distinctive social

significance is to be found, and I do not know how far it is either possible or desirable to wish to embody in women the masculine aspects of feeling of the 'highest' sort of quality. In any case I believe that it would scarcely succeed in full; the woman's biological roles, as mother and as governess of the human race, are roles which make such great use of the gift of sympathetic feeling that fundamentally the woman can rearrange only a comparatively small part of her feelings in her objectivization.

There will of course be creative female artists around, as there always have been, but it seems to me that they will always lag behind the greatest of the male artists.

Of course, when discussing such important questions one always needs to be careful and prepared to be mistaken.

In the first instance a mother lives in the life of her own children and would like to direct them in the way that she, benefiting from her experience, would like to lead her own life.

Her daughter, being female, is closest to her mother, and hence there is an intimacy but also a continual competition between mother and daughter over relationships.

The good mother always loves to be loved by her child, even more so when the child who loves her is male. In this way she relives her own youth and would like to appear pleasant and attractive to her son-in-law: both of them buy new clothes, they surgically remove a few minor flaws to their beauty, blotches to which they never used to pay attention, and so on.

To excuse this coquetry, the mother persuades herself that she is doing it for her daughter's good; the husband will love his wife still more if her mother's ugly example does not frighten him away, and we analysts might also add that some small part of this love, which of course has its uses for the daughter, is subconsciously often tied up with being a beautiful mother-in-law.

All the same, these high-sounding reasons are not the only ones, for if she is quite honest with herself, the mother-in-law has to admit to being ashamed of being considered ugly by the son-in-law, as if it were she who were being subjected to critical examination as his love object.

The loving mother does not allow to enter her consciousness the thought that her daughter's freshness and youthfulness are to be envied, but she does feel young and fresh herself when she sees those qualities in her daughter.

The mother-in-law is often quite sensitive and easily hurt; she would not be like that, were she thinking only of her child's good.

Nevertheless she also tries to get her new ‘child’ to love and appreciate her as if she were his real ‘mother’.

Because she continually identifies with her daughter, she projects her own feelings of dissatisfaction on to her daughter; it occurs to her that her daughter is not loving enough, that she must prepare for everything and protect her not only with advice but with her actions.

And this emotional set-up gives rein to every possible combination of action which of an instant turns the most desirable and dearest of mothers into the most dangerous of mothers-in-law.

Contemporary society pays attention almost exclusively to the husband’s mother-in-law, although young wives too, especially those among the less well-off, certainly have difficulties with their mothers-in-law.

On average the wife’s mother is much happier than the husband’s mother about the wedding.

The reason is to be found not only in a woman’s lack of social independence, but also in the fact that one loses a son, while the other, who is living through her daughter, gains a son.

We know that a mother’s relationship with her son differs from that with her daughter; it contains more of the erotic and less of the intimate.

Especially where families are fatherless, a son will be seen by his mother as the man of the house, to whom she can come for advice and protection.

In the subconscious world of fantasy he is the boyfriend.

That is why she is not easily able to identify with his love for another woman.

Her daughter-in-law continues to be a rival until such time as her love as a mother freely

enables her to accept without envy her son’s good fortune in loving another.

That marriage where a man and a woman are totally free of their parents’ families, so that the two could belong completely to each other, would be the ideal one.

Only an analyst lacking in experience could look for this: if a man and woman’s love were completely separate from their love of their parents, then their love of the parents would not disturb the harmony of their marriage, as is actually almost always the case.

There are quite a number of neurotic men and women who are unable to love anyone, because they are too closely attached to their own family.

There are people who are able to love the object of their affections so long as that object does not develop a closer relationship with their family; when that happens, the object immediately loses its attraction.

The natural impulse of a lover is to love the relatives of his beloved, so that they may

belong to him too, but there is a counter-impulse which affects surface consciousness in a way which we understand but little: our leanings towards our own family which we love, and which remain fundamentally heartfelt.

Along with this is also the feeling of having betrayed one's father, or one's mother in the case of a son, by giving the love and attention which are hers by right to another's mother who in the child's mind will after all never measure up to the real mother.

A partly conscious but basically unconscious comparison will reduce still further the standing of his or her mother-in-law.

Deep down the real mother will always remain young and attractive.

Hence every other woman not conforming with one's image of mother will be old and unattractive by comparison.

This is the attitude to the mother-in-law on either side who has unfairly taken for herself the happiness which rightly belongs to the mother.

Sensitivities can be so heightened, pathologically speaking, that the son, himself a future husband, who is much more strongly attached to his mother, develops an antagonism, indeed hatred, towards his mother-in-law, finding in her every word some slighting reference to his family or criticism of

his mother.

This is even more likely if he is similarly critical of her, and he justifies himself by blaming his behaviour on his mother-in-law.

In this situation any loving treatment of the wife's parents is useless, for love demands that love be returned, something which he cannot achieve.

Only a well-analysed knowledge of the processes of one's own mind can help.

This will tell us that from the very beginning every small child sees his parents as the sole godlike authority; there then follows a phase of breaking free from parental power, beginning with intense opposition to and criticism of everything his parents do.

Later these two extremes will even out, and the boy or girl will learn to love others without blaming themselves for betraying their own family, so that they can also hold on to the love and gratitude due to their own parents.

It is where, because of an excessive fixation, such a development fails to occur smoothly, that the prerequisites for neurosis are to be found.

In such cases analysis will help by creating out of an anti-social being, who acknowledges only himself and what is his, a social being who can also love and appreciate other people.

True, despite every conscious effort, some people cannot escape a feeling inside them that they themselves and their own parents are the most important people in the world.

This feeling can give them peace:

it is not so much a matter of coping with this feeling inside themselves as of not showing it and, if it becomes difficult to retain a sense of balance, then it is better to let the contrary feelings take over, in other words to treat others rather more kindly than one's own relatives. Sabina Spielrein, Psychoanalytic Studies, Page 201-208

Notes

1. Imago (trans. The image) 1st year edition, issue no. 1.
2. In her unconscious, a woman is able to objectivize much more, and hence, generally speaking, totally uncreative women can sometimes in their dreams or in dreamlike states see themselves as poetesses.
3. An experience similar to that in the saying of Rabbi Jeshua ben Levi: 'Where the first son-in-law is concerned, look after your wife'. Quoted from 'Sexual problems', November 1913, p. 783.

1. https://www.pep-web.org/document.php?id=JOAP.046.0201A

It was the time of the greatest unfolding of the human mind before our era.
(2021-08-07 07:39)

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[1]Visions Semnars

In the age between 2200 and 100 B.C. human civilization and the human intellect advanced tremendously.

We know little of the time before-the age of Taurus-but it seems to have been chiefly a period in which the arts and crafts, and politics and strategy developed, which comes from the fact that everything influenced by Taurus is supposed to be artistic and of a very earthly nature, because Taurus is the Domicilium Veneris, which makes everything beautiful.

That time was characterized by earthly beauty and power, empire, great conquests, etc., all of a chthonic nature.

But Aries was of a different quality; it is quite true that the intellect developed then, it was an age of great philosophical development. Greek philosophy, and the Vedic philosophy-the Upanishads-and the great Chinese philosophy all arose at about that time.

There was a group of particularly brilliant stars towards the end of Aries (C), between Alpha Aries and Beta Aries, and that would be exactly the time between 600 and 400 B.C. which is characterized by the great schools of Athens, such as the school of Pythagoras and the Greek philosophers down to Plato; and in China, by Lao-tze and Confucius, down to Chuang-tze.

It was the time of the greatest unfolding of the human mind before our era. Visions Seminars, Page 727-728

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=FRS84APYP4GRC0XH6BH0&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=5228b494-b2ab-41f2-9993-d3e8f0d

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I think very few people grow into their own full stature. (2021-08-08 04:04)

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"How we view the global village in which we now live makes a considerable difference to the way we conduct our lives.
In forging a partnership of equals between the sexes -- a partnership that belongs to the new creation -- we need to be very sure whether we are negotiating a partnership as enemies whom our inherited prejudices have taught us to fear or as bride and bridgegroom, each coming forth to greet the other."
- Marion Woodman
@womensofdepthpsychology

[1]Conscious Femininity by Marion Woodman

Woodman works with the unconscious both through dreams and the body.

The language of dreams is the grammar of the unconscious, which repeats itself in body gestures.

Together they make our deepest feelings known.

Like a midwife, she works, as Jung would say, "not by imagining figures of light, but by making the darkness conscious."

"Often, when a woman first comes to me," Woodman says, "she will keep on a mask that covers up parts of herself so deeply buried she doesn't even know they're there.

As her dreams take off her mask, we get to her essence.

It's there that a woman can see the depth of pain, rage, shame and despair that has been covered up and led her to meaningless suffering, which in turn has driven her to escape through food, alcohol, drugs, sex."

Woodman, who has worked with individual clients for as long as eight years, notes that there are no quick fixes for making the darkness one's shadow sidelight.

"I think very few people grow into their own full stature.

Those who are able to open to their own psychic and spiritual energy are often frightened by the thought of responsibility for it.

If you take responsibility for it, and are strong enough to surrender to that energy, you

surrender to a higher power.

Many addicts or fatally ill people are forced into that path, and in the darkness, they find a pin-point of light.

If they deny the agony of it, their spirit withdraws. To turn back is psychic death. Once you've acknowledged that energy, you can't turn back.

It is a lifelong process that requires patience, trusting the timing of the psyche. Marion Woodman, Conscious Femininity, Page 106

1. https://smile.amazon.com/Conscious-Femininity-STUDIES-PSYCHOLOGY-ANALYSTS/dp/0919123597/ref=sr_1_1?crid=1IGAYURS1Q43K&dchild=1&keywords=marion+woodman+conscious

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the middle of the commissura corresponds to the year 1500 when the great schism occurred, (2021-08-08 07:40)

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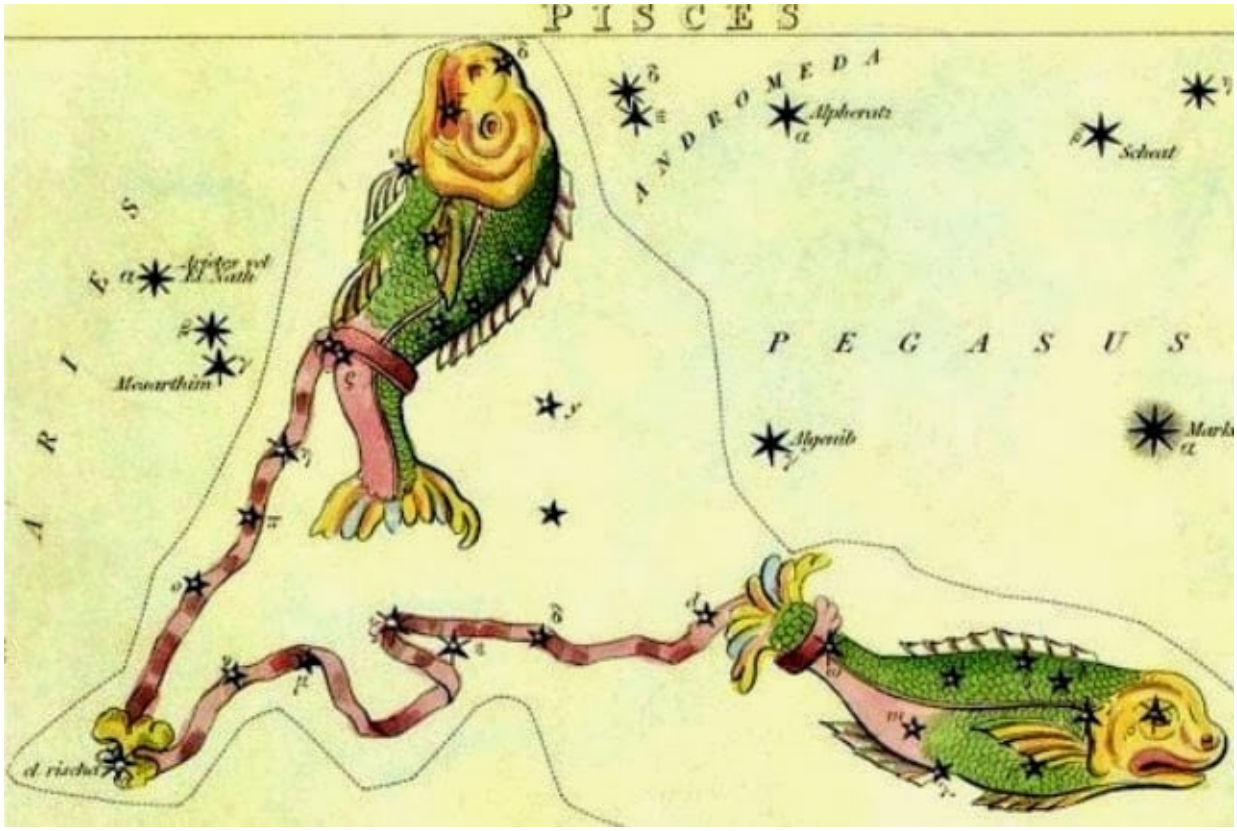

I have already told you of the two Fishes, and how Christ was called Ichthys, the Fish, and about the antichrist, the antithesis of Christ; also the chronology, the fact that the middle of the commissura corresponds to the year 1500 when the great schism occurred, the dissociation of the universal Catholic church.

That was the end of the old Christianity and the beginning of Protestantism. And then here (D) would be about 1720, the time of Diderot and the French Enlightenment, when Christianity became the object of criticism for the first time since the beginning of our time reckoning.

The French Revolution followed, the liberation of human reason, and after that the exodus of science out of the church.

Finally the complete reversal, the breaking away of a great part of the Eurasian continent, with the Russian Bolshevists violently destroying Christianity, and the churches entirely deserted.

All that fits in with astrological psychology, so there is something in astrology that holds water.

Now in studying the psychology of these projections we should pay attention to the neighboring fields, and there we shall see very interesting things.

For if we give any weight to this projected psychology, we must assume that the surrounding constellations are not merely accidental, they probably have a psychological connection with each other, forming a sort of meaningful tissue; so it is worthwhile to study them from that point of view.

I call your attention first to the constellations that are below, and that is a pretty simple affair. The big constellation is Cetus, the whale.

The idea is that below the conscious sphere of man, which is given in the zodiacal signs, is an enormous whale.

As you know, the whale plays a great role in mythology, it is the great whale dragon.

One still finds the idea in Jewish cabalism, which is built upon very early premises, that a third of the sea is filled by one animal called the leviathan, the enormous whale monster.

A Japanese myth that the world is built upon the back of an enormous salamander is

similar.

And all the legends of heroes that overcome whale dragons have probably to do with that huge monster.

For we always have the feeling that the unconscious-often called the sub-conscious-is below the brain somewhere or below our feet, just as we think of hell as below.

Since the two world months of Aries and the Fishes seem to have the character of consciousness above, it is quite possible that Cetus below represents the great monster of the unconscious, ever threatening to swallow the conscious world.

People were beginning to follow all sorts of conscious pursuits, but there was always the fact of the monster that might swallow the whole world just coming into existence.

And Cetus, the sign of that condition, the enormous danger of the unconscious, extends practically to the point where we are now. Visions Seminars, Pages 728-729

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=FRS84APYP4GRC0XH6BH0&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=5228b494-b2ab-41f2-9993-d3e8f0d

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Then comes the story of Andromeda (2021-08-09 07:41)

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We come now to the region above.

When we speak of things above, we mean, psychologically, a ruling principle, the eternal ideals above our heads, the good God above, the law, superior consciousness; all leading, or redeeming principles are thought of as being above.

Therefore, people often object to the idea that the unconscious is below, under the feet; they insist that there is something unconscious above, a sort of superior unconscious.

Of course to speak of the unconscious as under our feet is just a facon de parler, whatever is above is equally in the sphere of the psychological unconscious, only in a different role.

So we find above-up on the left of the map-the constellation of Perseus, the famous hero who killed the monster that was threatening Andromeda.

He was one of the old heroes of Greece, like Heracles and Theseus; they belonged to the very remote hero ancestors.

He was the son of Zeus and Danae, and he was created by a miracle; Zeus could not get to that girl because she was walled into an iron room, so he had to come in through the roof as a golden shower of rain, and in that form he impregnated Danae.

This son Perseus overcame all sorts of horrors, the Graeae, for instance, those three horrible women of fate, who had only one eye and one tooth between them.

Then he acquired a helmet which made him invisible like Siegfried, and a pair of winged soles and a diamond sickle like Hermes-all sorts of beautiful things.

He also rode a marvellous horse, and he killed the Gorgon and got the head.

Then comes the story of Andromeda, who was the daughter of a king and was destined to be a sacrifice to an awful sea monster.

She was fastened naked to a rock and the monster was making for her, when Perseus came walking through the air on his winged soles, holding in his hand the Gorgon’s head, and at the moment when the monster came out of the sea, Perseus confronted him with that head of Medusa, whereupon the monster became instantly transformed into stone.

You see, Perseus is the hero who was invented to fight this enormous monster in the sea, that always threatened to swallow the king’s beautiful daughter.

The motif of the sacrifice of the most beautiful girl to the monster repeats itself very often in myths. What is this beautiful daughter?

Miss Hannah: The Self.

Dr. Jung: Why should that be a beautiful girl?

I am quite certain that my Self is not a beautiful girl.

These were not fairy tales, they were really myths, they were sacred texts to be narrated for healing or magical purposes, and they were invented by medicine men, they are absolutely masculine.

Andromeda is his anima, his soul, who was to be captured by the monster in the sea, just spirited away.

By that fact, we know that the soul was always in the possession of the unconscious, even at a time when the intellect was beginning to develop; and only sacrifice could sever the connection and save mankind from its all-devouring and ever threatening power.

It was necessary to invent a myth of a hero to kill the monster, this formidable activity of the unconscious.

So the sign of Perseus leads directly to the sign of Andromeda; the hero who overcomes the dragon liberates the soul from the curse of unconsciousness.

Now the constellation of Andromeda is separated from the sphere of Aries by another little constellation, the so-called triangulum.

What is the triangle in comparison with Perseus and Andromeda?

It lies in the immediate vicinity, but a bit earlier than that group of stars which indicate the beginning of philosophy.

You see, it is an abstract symbol; if a triangle occurred in a dream, you would interpret it as an abstract thought.

Mr. Allemann: It is an intellectual concept.

Dr. Jung: Yes, an intellectual concept here becomes the leading symbol.

According to astrological reckoning, in about the year 1000 B.C. the intellect began to stir in man through the vicinity of the triangulum; abstract ideas appear, and philosophy ensues, projecting a sort of philosophical concept up into heaven as a guide.

It is no longer Perseus, the mystical hero, doing great deeds and liberating mankind from the leviathan in the sea; it is now philosophy, it is abstract human notions.

But they receive their light from the particularly brilliant stars of Andromeda, and that belongs to the field of the anima.

So one could say that wisdom was then influenced less by man-of course by man primarily, but chiefly through the anima.

And there, out of the anima, appears the figure of Sophia that one finds in the Gnostic development of the anima, also in the second part of Faust.

Moreover, as Aries would be under the masculine principle-the beginning of the intellectual predominance, of the abstract idea-the compensatory feminine principle then appears, and from that time on we have a world which is under the feminine principle.

The age of the Fishes begins here, and that is influenced until the fifteenth or sixteenth centuries by the unconscious Virgo.

Fishes also symbolize little children, and one sees that influence in the Christian symbolism, the little lambs as well as the Fishes.

The Pope still wears a ring with the picture of the miraculous draft of fishes, meaning that he is pulling all the peoples of the earth into his net.

But the ruling principle of that part of Fishes would be feminine, it was most certainly the church, Ecclesia Mater, or the Virgin Mother, the Heavenly Bride, etc., and that would last up to about the sixteenth century.

Then begins a new period of time which is usually calculated from the Thirty Years' War, or the Reformation-with great justification because that was the age when the great discoveries of the world took place, when the vertical position of the Fish came to an end and the horizontal extension began.

Until then the development of civilization was like a Gothic spire, our ancestors were all concentrated upon the narrow peninsula Europe, and beyond this very little of the world was known. Visions Seminars, Page 729-730

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=FRS84APYP4GRC0XH6BH0&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=5228b494-b2ab-41f2-9993-d3e8f0d

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Carl Jung on "Tarot" - Quotations (2021-08-10 03:46)

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[Note: While Dr. Jung was aware of the "Tarot" and at one point students did research on it, the fact is Dr. Jung rarely refers to "Tarot" in his Collected Works, Letters, Seminars, etc." Also note that Dr. Jung never created or endorsed any so-called: "Jungian Tarot Deck." Such decks are strictly the creation of others.]

If one wants to form a picture of the symbolic process, the series of pictures found in alchemy are good examples, though the symbols they contain are for the most part traditional despite their often obscure origin and significance.

An excellent Eastern example is the Tantric chakra system, or the mystical nerve system of Chinese yoga.

It also seems as if the set of pictures in the Tarot cards were distantly descended from the archetypes of transformation, a view that has been confirmed for me in a very enlightening lecture by Professor Bernoulli. Carl Jung, CW 9i, Para 81

Yes, I know of the Tarot. It is, as far as I know, the pack of cards originally used by the Spanish gypsies, the oldest cards historically known.

They are still used for divination purposes. Carl Jung, Letters Vol. I, Page77

A group of researchers at the C. G. Jung Institute had for some time been investigating intuitive methods such as the J Ching, geomancy, Tarot cards, numerology, astrology. Cf. "Synchronicity' CW 8, pars. 863ff., and ch. 2: "An Astrological Experiment." CW 8, Page 107, fn 2.

Under certain conditions it is possible to experiment with archetypes, as my "astrological experiment" has shown.

As a matter of fact we had begun such experiments at the C. G. Jung Institute in Zurich, using the historically known intuitive, i.e., synchronistic methods (astrology, geomancy, Tarot cards, and the I Ching).

But we had too few co-workers and too little means, so we could not go on and had to stop. Carl Jung, Letters Vol II, Page 538

Another strange field of occult experience in which the hermaphrodite appears is the Tarot.

That is a set of playing cards, such as were originally used by the gypsies.

There are Spanish specimens, if I remember rightly, as old as the fifteenth century.

These cards are really the origin of our pack of cards, in which the red and the black symbolize the opposites, and the division by four-clubs, spades, diamonds, and hearts-also belongs to the individuation symbolism.

They are psychological images, symbols with which one plays, as the unconscious seems to play with its contents.

They combine in certain ways, and the different combinations correspond to the playful development of events in the life of mankind.

One could really say that the movement of images in the unconscious coincided with the movement of events in the history of mankind.

The original cards of the Tarot consist of the ordinary cards, the king, the queen, the knight, the ace, etc.,-only the figures are somewhat different-and besides, there are twenty-one cards upon which are symbols, or pictures of symbolical situations.

For example, the symbol of the sun, or the symbol of the man hung up by the feet, or the tower struck by lightning, or the wheel of fortune, and so on.

Those are sort of archetypal ideas, of a differentiated nature, which mingle with the ordinary constituents of the unconscious.

The Tarot in itself is an attempt at representing the constituents of the flow of the unconscious, and therefore it is applicable for an intuitive method that has the purpose of understanding the flow of life, possibly even predicting future events, at all events lending itself to the reading of the conditions of the present moment.

It is in that way analogous to the I Ching, the Chinese divination method that allows at least a reading of the present conditions.

You see, man always felt the need of finding an access through the unconscious to the meaning of an actual condition, because there is a sort of correspondence or a likeness between the prevailing condition and the condition of the collective unconscious.

Now in the Tarot there is a hermaphroditic figure called the diable.

That would be in alchemy the gold.

In other words, such an attempt as the union of opposites appears to the Christian mentality as devilish, something evil which is not allowed, something belonging to black magic.

The mouse turns blue because of the intruding fish.

The pure clear water is blue, the mountains are blue, the sky is blue.

Romantic longing searched for the “Blue Flower.”

The little boy described by Maeterlinck searches for the bluebird and finds the way to the primordial images.

Blue coats are worn by the wise women who, as swan virgins, are linked to the water, to the mist, and to the sky.

Mist rises from the water, rises up into the blue sky, to fall back on earth as rain.

In alchemy and tarot, blue is the color of the moon, of silver, and of the soul. Children’s Dreams Seminar, Page 351

In harmony with our remarks in the proceeding paragraph, she then describes a synchronicity experiment Jung proposed at the end of his life.

He suggested that once it was clear that an archetype had been constellated—because of some serious psychological stress, for example—then several divinatory procedures whose functioning depends upon synchronicity could be employed.

For example, imagine if the man in "Healing Old Wounds" were in analysis so that his dream life and active imagination could be carefully observed and simultaneously he could cast the I Ching and have skilled practitioners read his Tarot cards and horoscope.

Then the results of all these procedures should converge to the same archetypal meaning. James Hall Jung-Rhine Letters, Page 19-20

Today humanity, as never before, is split into two apparently irreconcilable halves. **(2021-08-10 04:17)**

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The psychological rule says that when an inner situation is not made conscious, it happens outside, as fate. That is to say, when the individual remains undivided and does not become conscious of his inner contradictions, the world must perforce act out the conflict and be torn into opposite halves.
Carl Jung

[1]Aion CW 9ii

The irreconcilable nature of the opposites in Christian psychology is due to their moral accentuation.

This accentuation seems natural to us, although, looked at historically, it is a legacy from the Old Testament with its emphasis on righteousness in the eyes of the law.

Such an influence is notably lacking in the East, in the philosophical religions of India and China.

Without stopping to discuss the question of whether this exacerbation of the opposites, much as it increases suffering, may not after all correspond to a higher degree of truth, I should like merely to express the hope that the present world situation may be looked upon in the light of the psychological rule alluded to above.

Today humanity, as never before, is split into two apparently irreconcilable halves.

The psychological rule says that when an inner situation is not made conscious, it happens outside, as fate.

That is to say, when the individual remains undivided and does not become conscious of his inner opposite, the world must perforce act out the conflict and be torn into opposing halves. Carl Jung, CW 9ii, Para 126

1. https://smile.amazon.com/Aion-Researches-Phenomenology-Collected-Works/dp/069101826X/ref=sr_1_1?dchild=1&keywords=jung+aion&qid=1616447740&sr=8-1

Aquarius represents the thing above as well as the thing below. **(2021-08-10 07:41)**

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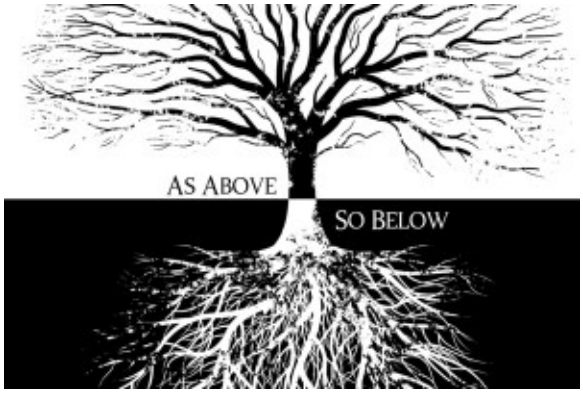

[1]Visions Semnars

We are out of the second Fish and are just approaching the borderline between Pisces and the next sign.

It will take us still about ten years to arrive there, and if we move a little farther on we come to a star (F) which is not very big but it seems to be particularly influential.

This is the first star of Aquarius. Now Aquarius is the only human sign with the exception of Virgo.

Gemini doesn’t count because it refers only to children, but Aquarius and Virgo are adult human signs.

Aquarius is a male sign, and it is not just a question of currents-he has caught the water in the two jugs and he says: "Now I am going to show what currents are."

The water itself no longer moves, and if there are fishes in it, he has also caught the fishes; he carries the jugs and pours out the water himself.

So he has acquired a certain superiority and it is an entirely human figure, above and below.

The old Egyptian symbolic sign for water is this: The lower line is the heavy sticky atmosphere that covers the surface of the earth, and the line above is spiritual, it belongs to the high heavens.

Aquarius represents the thing above as well as the thing below.

Therefore in semiantique representations of Aquarius-there is one most interesting old illustration in a codex of the seventh or eighth century-he is shown as an ithyphallic figure, like a very primitive god of fertility.

Miss Wolff: In medieval representations the sign of Aquarius often has a fish's tail.

Dr. Jung: Yes, like a mermaid, but that is rather exceptional.

In the oldest representations it is always the man with the water jugs; he obviously has a double nature, but in one man.

Dr. Ott: Could we not correlate here the idea of transition from the static to the energic? We have had the three dimensions of space, and now we have added the concept of the fourth dimension, or time, which brings in the idea of energy.

Dr. Jung: That would all be contained.

The idea of the fourth dimension is a wonderful myth of our time, it is of the same nature.

Aquarius, then, is the sign of the man whose ideal is the union, the oneness, of animal and divine, and in the square the two things are brought together. And that fits in with our ideas perfectly, we have no argument against it.

Now below Aquarius we must expect something else, like that huge whale, as a basis or a threat, whatever it may be.

And coming out of Cetus the whale is a southern constellation, which is not visible with us and which is not a mythological concept.

It is called the Sculptor, the artist who produces.

On this map we can see only a corner of it, but it continues some distance to the right, and it is below the first half of Aquarius. Visions Seminars, Page 732-734

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=FRS84APYP4GRC0XH6BH0&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=5228b494-b2ab-41f2-9993-d3e8f0d

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She is closer by far than the father in the external life of the infant. (2021-08-11 04:38)

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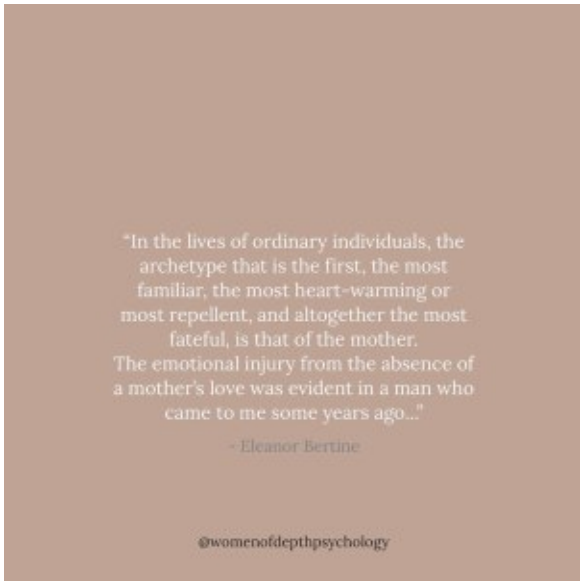
"In the lives of ordinary individuals, the archetype that is the first, the most familiar, the most heart-warming or most repellent, and altogether the most fateful, is that of the mother.
The emotional injury from the absence of a mother's love was evident in a man who came to me some years ago..."
- Eleanor Bertine
@womenofdepthpsychology

[1]Close Relationships: Family, Friendship, Marriage by Eleanor Bertine

In the lives of ordinary individuals, the archetype that is the first, the most familiar, the most heart warming or most repellent, and altogether the most fateful, is that of the mother.

She is closer by far than the father in the external life of the infant.

Every day its comfort, well-being and very survival depend upon her, while its connection with the father is practically invisible.

She keeps it warm and dry, she assuages its hunger and thirst, and its every need and every desire is nearer to her than her own.

And it is not only physically that she is the comforter.

She surrounds the child with tenderness and love, making an atmosphere of security in which it can trust its own efforts, try its own wings.

The maternal libido lavished on the young is a matter of the utmost psychological importance for future development.

Again and again I have seen grown people with feelings so shy as to be practically frozen, yearning for close human contact but utterly unable to make a move and even scaring off any approach by their apparently unresponsive coldness.

Yet this condition was actually the result of a childhood in which no love had been given, sometimes because the mother was too selfish or neurotic or otherwise emotionally crippled, and sometimes because she was dead.

The son or daughter who never could go to mother with a hurt, sure of sympathy and help, or jump into mother’s lap with a spontaneity in which love and joy and a lusty sense of general well-being were all mixed up, and find from her a warm if quiet response, this child has learned to keep its feelings bottled up so as not to risk the pain and even real crippling that can come from a cold or snubbing rejoinder. Eleanor Bertine, Close Relationship Family Friendship Marriage, Page 20-21

1. https://smile.amazon.com/Close-Relationships-Friendship-Marriage-PSYCHOLOGY/dp/0919123589/ref=sr_1_1?dchild=1&keywords=eleanor+bertine+close+relationship&qid=16

It is as if the age of the Fishes had sunk down into the unconscious when it vanished. **(2021-08-11 07:42)**

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[1]Visions Seminar

Then comes the constellation Piscis Austrinus, the southern Fish.

It is as if the age of the Fishes had sunk down into the unconscious when it vanished.

One can speculate about that, it is a most interesting conception.

Mrs. Baynes: I think it is a horrible fate to have to regard ourselves for another Fish. I am so sick of Fishes.

Dr. Jung: The Whale has produced the Sculptor, and then comes the Piscis Austrinus, and after that Capricorn, half fish and half mountain goat.

Now up to the present moment we had only the authority of Dr. Curtius for talking of

the astrological implications of our symbolism.

Yet there is something in both the text and the picture which also gives us a certain justification for establishing this connection between an individual fantasy and the world of stars.

Dr. Reichstein: The patient said in the text that she flew up into the sky on Pegasus, and in the picture also Pegasus is in the sky.

Mrs. Sawyer: And the large brilliant star.

Dr. Jung: Yes, she is obviously somewhere in the neighborhood of the stars, so we are quite safe in assuming that the unconscious is indicating a situation in which human beings usually do not find themselves.

Down here on the surface of the earth one is in the thick atmosphere, but a mythological horse could carry one much further up into the air than any aeroplane or zeppelin could.

She is going up to the stratosphere like Professor Piccard, to an extra-mundane place, an abstract heavenly place, to the stars where there is a city that is foursquare.

The city within the four walls is the star in itself, and in the middle of the city is the open square.

So this is really an extra-mundane place where one would quite naturally encounter extra-mundane symbols.

Moreover a star penetrates the woman’s body, and we can take that quite naively as the leading star, the guiding principle-as one speaks of one’s star, one’s fate, one’s fortune, etc.

It is obviously her individual star, and in this picture it is an influence which penetrates her heart, the center.

This is such definite symbolism that we are quite safe in assuming that it is not only central insofar as her own personal psychology is concerned, it is also central in the cosmic sense, it is at the same time a universal human principle.

That individual relationship to the stars is a thought as old as mankind.

The primitives believed that the falling stars were really souls descending from heaven to embody themselves in human bodies.

They also believed that man was a fiery spark.

Even those much quoted central Australian aborigines believe that.

They are like paleolithic men, they have not yet invented clothes, they never hunt animals for their furs because they never thought of it, in spite of the fact that at times, towards morning, the temperature descends below zero; then they stand round fires and wait until the sun comes back to life.

Now those people believe that the soul of man consists of a little fiery spark, and when such a spark-they are very swift and cunning-is flying about and happens to enter the womb of a woman, she immediately becomes pregnant.

These fiery sparks, which they call by the Swiss-sounding expression maiaurli, are supposed to be the souls of ancestors and to live in particular rocks or trees, and any woman who passes must use special charms in order to ward off the maiaurli that jump out to impregnate her-they are always looking for a womb to enter.

There was a similar idea in certain Gnostic systems: they thought that the soul was a fiery spark which fell down into the sea, or the creative womb, and then became a human soul, building a body round itself.

It is a very interesting idea.

Later on, the stars were identified with the gods, who were supposed to be like human beings although at the same time they were stars; the planets Jupiter, Venus, Mercury, and so on were gods but they were also planets.

That they could be both comes from the fact that those old gods were temperaments or constituents in the character of human beings.

For instance, Mars personifies rage, a martial temperament is the warlike temperament, and in a horoscope Mars means a martial constituent.

And a jovial temperament is like an exceedingly blue sky, like Jove benevolently smiling, and Jove-or Jupiter-in an important position in a horoscope indicates a jovial character.

Venus means love or certain aspects of sex. Mercury is intellect.

And Saturn personifies gloom and all those manifestations which originate in the state of gloom or cause gloom; the Tempter and the Purifier are two of Saturn’s titles.

Now these character constituents in fairly primitive man are very often autonomous-a person’s temperament may be autonomous, for instance.

He may be pathologically jovial, jovial to such an extent that it is no longer a virtue but a vice.

Or he may be good in a most vicious way, so good that he destroys himself and everyone round him; being a little too good is most dangerous for one’s surroundings.

And it is the same with the so-called malefic planets, Mars and Saturn.

You see, the personification of those planets comes from the projection of such autonomous complexes and therefore they have been called gods.

When a woman says: "But I feel so and so about the matter," it is most decisive, as you know, so one could call it a god.

As a man says: "It is not according to my principle." I say: "Damn your principle, the situation is so-and-so."

But his principle is a god to him, he would die rather than give up his most foolish principle, and this is simply based upon a fact of temperament, a deep-rooted emotional factor.

Those temperamental qualities were quite rightly called gods and therefore projected.

So here also is a link between man and the stars, his laws are found to be identical with the stars.

That this woman could project such a thing, then, was not merely a foolish fantastic invention, but has to do with the secrets of psychology.

We have discussed before the connection between time and astrology, and the fact that time has quality.

This moment is different from any other moment, and the next moment will have its particular stamp, and everything that originates in that moment will have that particular stamp.

If we are in a certain mood and, all together, write a letter to someone, the letter will have the quality of this moment and will retain

it; in ten thousand years that letter will have this stamp because it originated in this particular moment.

So if we could at this moment produce a child out of our collective consciousness-of course, we must not introduce the unconscious, the unknown factor-it would be exactly what the time is now; that the child was born at five minutes to one on such and such a day of such and such a year in such and such a degree of latitude and longitude, would indicate what the child was. Visions Seminar, Page 734-736

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=84RSRDZKZ6X5D3GNVBMM&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=2a5d3cdf-8224-4654-a23e-c815ffb

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Cellular Resonance and the Sacred Feminine: Marion Woodman's Story by Tina Stromsted (2021-08-12 03:37)

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https://www.authenticmovement-bodysoul.com/wp-content/uploads/2013/09/stromsted _cellular _resonance _and _the _sacred _feminine.pdf

***Cellular Resonance and the Sacred Feminine: Marion Woodman's Story* by Tina Stromsted**

Body work is soul work. Imagination is the bridge between body and soul. —Marion Woodman

Background and Contributions

My first contact with Marion Woodman's work was in 1981, when I read The Owl Was a Baker's Daughter: Obesity, Anorexia Nervosa, and the Repressed Feminine, which, like a good deal of Marion's writing, draws its title from classical literature.

Eight years later, I met Marion in person at a workshop she was leading through the San Francisco Jung Institute.

Since then I have studied with her as often as possible, participating in the Body Soul Rhythms intensive retreats she leads for women.

This article grew out of my dissertation research, in which I interviewed Marion and other leaders in the field about their personal experiences and work with women in transformative

movement practices.

Marion's early writings were followed by many other books, tracing the development of her work and ideas:

Addiction to Perfection: The Still Unravished Bride; The Pregnant Virgin: A Process of Psychological Transformation; The Ravaged Bridegroom: Masculinity in Women; Conscious Femininity; Bone: Dying into Life; and five co-authored books: Leaving My Father's House; Dancing in the Flames; Coming Home to Myself; The Forsaken Garden; and The Maiden King, co-authored with poet and men's movement leader Robert Bly.

A Jungian analyst and internationally acclaimed author, lecturer, and workshop leader, Marion recently retired from her private practice in Toronto, Canada in order to focus on her health, writing, and teaching.

Marion's work with the body is rooted in her own healing journey.

A gifted high school English and drama teacher for 24 years, she struggled with anorexia and the kidney failure that ensued, a struggle that eventually led her to study analytic psychology at the C. G. Jung Institute in Zurich, Switzerland.

There she analyzed her dreams with her analyst and continued her healing process by exploring experiential work at home.

She had had a dream instructing her to place healing images from her dreams into afflicted areas of her body.

There in her own room, she would stretch, breathe, and warm up her body, and then lie down on the floor.

After taking time to open her body through relaxation, she would place healing images from her dreams into ailing parts of her body, allowing the images to move and change as they flowed naturally in the tissue and in the expressive movements that unfolded.

Working alone, with herself as witness, she tape-recorded the stream of images, feelings, and associations that surfaced, working with them later through writing, drawing, dancing, and analysis.

These experiences provided the seed for her Body Soul Rhythms approach, which integrates analytical psychology, dreamwork, art, mask-making, voice, bodywork, structured dance explorations, inner sourced movement, and improvisation.

Assisted by colleagues with whom she has worked for decades, dancer and educator Mary Hamilton and vocal coach and mask maker Ann Skinner, she presents these explorations internationally in women's intensive retreats.

Each is a temenos (sacred, protected space) in a natural setting.

At the heart of Marion's work is the development of "conscious femininity."

The daughter of a minister, she sought her soul through dance. Marion's approach supports women in bringing conscious feminine energy into relationship with the Holy Spirit.

Her lectures and experiential work bring consciousness to and activate healing in the body/psyche/soul split suffered by most modern women who have grown up in the context of "a cultural one-sidedness that favors patriarchal values—productivity, goal orientation, intellectual excellence, and spiritual perfection."1

Marion values the earthy interpersonal values traditionally recognized as the heart of the feminine, and the inner spiritual light.

The balance of matter and spirit is at the core of her work.

In her late seventies, Marion has a presence of casual elegance.

Tall, with thick, rich, wavy, graying brown hair and sparkling blue eyes, she is energetic, vibrant, and articulate, packs a surprisingly wry sense of humor, and loves to dance.

Marion's tone is informative, direct, forceful, dramatic, and warm, taking care to engage the audience—even in enormous lecture halls—in something experiential that will assist them in connecting with their bodies, and then drawing them out in relationship to the material she is presenting.

Though the majority of her writing and teaching addresses women's experience, she is also sensitive to the wounded inner feminine in men.

A true crone—experienced, unsentimental, forgiving, and conscious of life's many paradoxes2—she embodies androgynous qualities, weaving rigorous theoretical material with experiential work that awakens deep feeling, body awareness, and creativity.

She speaks passionately about the sacredness of matter and sacredness of soul in Sophia (the feminine face of God), the relationship between the feminine individuation journey and bodily experience, and the value of dreams and intuition in guiding one's life from the depths of one's being.

Marion lives in London, Canada, with Ross, her husband of forty-two years, who is an author and professor of the Romantic poets.

Now retired, he sometimes accompanies Marion in her work, providing a warm and concentrated presence in the background.

While we women are working in the studio, Ross is walking in nature and writing, later joining us for meals and offering a guest lecture on poetry that illuminates areas we are exploring.

His humor, intelligence, and love for his subject are palpable and his presence brings the masculine principle alive in our gatherings.

Personal Background

Marion grew up in a small town in Southwestern Ontario, Canada, the only girl in the family, with two younger brothers.

Her father and mother met when he was giving his ordination sermon and she was a soloist in the choir.

Both placed a high value on their Christian beliefs and on a life of service.

An important element in the transformative movement work is the concept of being able to contact the unconscious and move freely, bringing feelings, images, bodily sensations, and memories to consciousness in a safe container, in the presence of a nonjudgmental "witness."

When I asked Marion about her mother as her first "witness," wondering how her influence may have informed Marion's life and work, she replied:

"She was a suffragette who was very much ahead of her time in conservative London. She drove her own car.

She had very lovely clothes.

She had a job, and she had her hair bobbed before anybody else in 1926. That was big in her life because she had magnificent hair, and she decided to have it bobbed.

That was more than her family could deal with. I've still got her magnificent braid that was cut off.

But she was not in her body.

She was very proud of her body and she was a very good-looking woman, but she had no sense of herself as a woman, in terms of loving her menstrual cycle, or loving being a woman.

She didn't like being a woman. Life would have been much easier for her in a man's body.

I think that was one of the biggest things she had to deal with all her life: how to get along in a woman's body.

"In her day, she definitely suffered from being a woman.

She was a very bright business woman—extremely clever.

But because she was a woman, she had to fight her way.

Then she married my father and moved to a village church.

You can imagine a business woman marrying a minister. She was really put into a cage.

The people of the church could not deal with this kind of person, especially since my father was the beloved of every girl in the congregation!

And he went to the city and married a city girl and that did not sit well.

By the time my mother arrived they were already against her.

And so it was into that atmosphere that I was born."

Marion's independent-spirited mother felt sorry for Marion being a girl.

In addition, these were Depression years, and she was aware of the added limitations that Marion that would face.

The family depended on farmers to bring them food.

Her mother tried to provide for people who were coming in off the road hungry, and she couldn't afford to buy Marion even the simplest pretty clothes.

Then, when Marion was three years old, her mother became seriously ill and was, for the most part, bed-ridden for several years.

While pregnant with her last child, she contracted tuberculosis of the glands through contaminated milk from the town dairy.

With no one to look after her at home, Marion had to accompany her father on his ministerial rounds.

Relegated to the parlors of parishioners while her father performed his duties, Marion made blankets out of doilies, playing in the world of her imagination and "pretty things."

"My mother was the organizer in our household, and my father was my witness," Marion reflected. Marion spent very little time with her mother during her mother's illness, and "didn't see much joy in the female body" during that time.

"My mother hadn't been all that happy in her [female] body, and the illness took away what joy there was," she said sadly.

Marion's own body "shut down" during those years as she took on adult responsibilities that her mother wasn't able to fulfill.

"All the spontaneous playfulness of a child was curbed by my feeling that I had to be quiet.

I had to take responsibility beyond my years," she recalled.

And this, she says, was a potent force behind her later putting on a great deal of weight,

regardless of the number of calories she actually consumed.

“The inner archetypal image was of the maternal body carrying the responsibilities,” she said, and “matter follows image.”

At the same time, Marion experienced her father as a friend.

He would often say, “Leave the child to me,” when she got into difficulties with other adults.

Once they were in private, he would hear her out and empathize with her experience of the event.

Reflecting on her development, Marion said, “I’m cut equally from the cloth of both parents.”

True enough, her mother’s down-to-earth, Irish-Canadian pragmatism and humor is reflected in Marion’s sense of irony, which moves easily from speaking of matters of the spirit to the direct and practical experience of the body.

Her father’s dedication and sense of ministry have always been important to her, as has his profound connection with nature.

Having grown up in the “bush,” on land cleared by his Scottish parents, he was a natural gardener and a lover of animals.

He took Marion fishing and hay-baling with him.

The inner feminine was more accessible to him than it was to Marion’s mother, who strove to overcome being a woman and all that womanhood meant in her day.

As a man and minister, Marion’s father was sensitive to the feelings of the people in his parish and concerned for the welfare of the Native Americans on the nearby reservation, who were always ready to offer him a chair at their table whenever he came around.

Marion’s father began teaching her to read at a young age.

By the time she was six, she was looking forward to going to school, expecting to be able to immerse herself further in books. Instead, “public school was a horror for me,” she said.

The teacher had the children continually making “windmills,” an activity Marion hated, and she told the teacher so.

The teacher developed a “negative thing” for Marion, told her father she was rude, and hit her fingers with the pointer.

Marion survived through the power of her will, deciding to sit at the back of the classroom, as far away from the teacher as possible, or perched atop a ladder, cleaning the blinds, in the home economics class.

“I was out of my body by the age of six because of my anguish at school, though paradoxically I was never more aware of my body,” she said.

The life of the body was cut off again when she went to university, where she spent hour after hour looking into a microscope.

“Again a paradox,” she said, “as I was mesmerized in the biology lab.”

Books and their authors were her constant companions during those difficult school years, as they continue to be now:

Emily Dickinson, Shakespeare, the Bible, C. G. Jung, T. S. Eliot, William Blake, Marie-Louise von Franz, Rilke, Berdyaev, and others.

Her brothers, too, offered support.

As “the preacher’s kids” they didn’t fit into any of the social cliques, but were in a different category, with other children cleaning up their language around them.

As a little girl, Marion talked to God continually.

She also carried a picture of the courageous young Joan of Arc in her apron pocket as a source of companionship—not the soldier Joan, but the girl in a simple mauve dress with bare feet, surrounded by the angel choir to whom she talked.

“Wherever I went, I would put this picture down, put two stones on it, and she would take care of me.

As long as she was there, I was safe,” Marion recalled. Marion, too, saw angels as a child.

“Because my father was a minister I was with death all the time, and tried to tell my mother about the angels that I was watching when my father would be at a funeral and I was waiting for the soul to take off through the sky.

I would sit at the window and explain to her what I was seeing, and she would come over and say, ‘Marion, I tell you there are no angels.”’

Though her mother encouraged her to be more down-to-earth and practical, Marion’s belief in angels was fine with her father.

But it was her faith in God that ultimately made it possible for her to carry on. “I would not say that it was faith in myself,” she reflected.

“I thought that God gave me the angels, and God told me to follow the images in my dreams.”

Here, God functioned as her ultimate, larger witness and her father as her personal witness.

Marion's mother possessed a no-nonsense, practical style, a tough love that came from a "huge heart that refused to be sentimental."

She was concerned that Marion did not have a strong enough hold on reality and gave her a grounding in this world, for which Marion now feels grateful, though it was difficult at the time.

Not only was her mother a good business woman, but she was a wonderful cook as well.

Marion remembers ow, as a small girl, she would put on an apron and join her mother in

the kitchen, standing on a chair to roll cookies on the counter.

At the same time, her mother clearly conveyed the message, "I'm not raising a crybaby."

Marion soon learned to hide her tears under her blankets when she encountered a heart-breaking experience, such as hearing the story of "The Little Match Girl."

Though her mother was capable of projecting a public persona of practicality and strength in a crisis—wrapping the gangrenous legs of poor parishioners in newspaper, for example—she could experience feelings of vulnerability only in private.

At twenty-two, Marion became anorexic, believing that she "had to be thin to live," as dictated by the images of women at that time.

She remembers feeling "beautiful and extremely feminine" during her years of anorexia.

Being able to "touch my hip bones gave me a sense of security"; their presence "assured me that I was the 'right size."'

She had always been admired for her scholarship, yet nobody had ever said she was beautiful or attractive.

Suddenly she found herself in a situation where "nobody cared a hoot about what was in my head."

How "high" she felt dancing, and how "out of prison," allowing herself to enter into "a paradisal state" as she "disappeared into the music"!

Riveting energy accompanied her then, so much so that on one occasion, at the end of a polka, the man she was dancing with asked her politely, "Marion, would you mind putting me down:"

"There was a huge creativity in that space," she noted as she pointed out the discrepancy in her life then: she felt happy staying up much of the night dancing—waltzes, polkas, and ethnic dances with the Croatians, Finns, and Swedes in Northern Ontario—and then, though exhausted, turning around and doing a good job teaching at 9 o'clock the next

morning.

Determined to be thin and closer to spirit, she starved her body.

“But I was on a straight rampage and I was being driven by forces that were killing my femininity.

I had to change,” she said.

There came a day when she could no longer keep both worlds going: she collapsed on the floor while teaching.

Unable to sustain her hectic lifestyle, she left for London, England, her “spiritual home,” where she felt “free of the old images of responsibility for being a ‘good upstanding citizen’ in a ‘good conservative town.”’

There she danced “wonderful nights of intricate Scottish toe dancing!”

When the time came to head back home to her teaching job, Marion found that “the old heavy images of responsibility and perfection were still waiting” for her.

This time she stayed, however, and married Ross Woodman.

After recovering from a near-fatal car accident ten years later, she traveled to India in 1968.

It was there that surrender began to play a significant role in her life, something that later profoundly informed her practice and teaching of inner-sourced movement.

A severe case of dysentery led her to an out-of-body experience (described below).

Summing up her experiences, Marion said, “That was the thing that broke my relationship with the school. I did go back to the school, but I knew after I came back from India that there was a new life ahead

somewhere.”

It was also in India that Marion discovered Sophia, the feminine face of God.

She had gone there fed up with being a good “father’s daughter” (a woman whose sense of identity is more closely affiliated with the father than with the mother), needing to “find out who I was when all my support systems were taken away.”

She describes walking home alone through the snow in Canada one night, lacking the courage, without her husband, to summon up the strength to stretchout her arm and hail a cab. It was at that moment that her inner rumblings grew into a volcano.

“I knew I would buy a ticket to India and I hoped I might encounter God in an ashram in Pondicherry.

Six months later I arrived in New Delhi.

God was with me all right, but His ideas were somewhat different from mine.

‘He’ turned out to be ‘She’ in India, a She that I During her severe bout with dysentery in India, Marion had an experience that turned her life around.

Too weak to stand, she fell on the tile floor of her bathroom.

“How long I was there I do not know. I came to consciousness on the ceiling, my spirit looking down at my body caked in dry vomit and excrement. I saw it lying there helpless, still, and then I saw it take in a breath.

‘Poor dummy,’ I thought. ‘Don’t you know you’re dead?’

And mentally gave it a kick. Suddenly I remembered my little

Cairn terrier. ‘I wouldn’t treat Gyronne that way,’ I thought.

[In fact, she’d saved his life not long before by doing CPR on him all night to revive him after he’d been hit by a car.]

‘I wouldn’t treat a dog the way I’m treating my own body.

I wonder what will become of it if I leave it here? Will they burn it? Will they send it home?”’4

She wondered why her body wouldn’t stop breathing, why her spirit was not taking advantage of this opportunity to finally free itself:

“I’ve been wanting to get out all my life. And here I’m out. All I have to do is take off,” she thought.

“Paralyzed by the immensity of my decision—either to leave my

body there or go back into it—I saw it take another breath.

I was overcome with compassion for this dear creature lying on the floor

faithfully waiting for me to return, faithfully taking in one breath after another, confident that I would not forsake it, more faithful to me than I to it.

“All my life I had hated my body. It was not beautiful enough.

It was not thin enough.

II had driven it, starved it, stuffed it, cursed it, and even now kicked it, and there it still was, trying to breathe, convinced that I would come back and take it with me, too dumb to die.

And I knew the choice was mine.

Most of my life I had lived outside my body, my energy disconnected from my feelings, except when I danced.

Now it was my choice—either to move into my body and live my life as a human being, or to move out into what I imagined would be freedom.

I also thought of what a blow it would be to Ross, not to know what had happened to me, and did not want my body to be burned on the ghats in India.

A profound shift took place: an overwhelming sweetness and love came into me for this poor thing on the floor.

"I saw it take another breath and there was something so infinitely innocent and trusting, so exquisitely familiar, in that movement that I chose to come down from the ceiling and move in.

Together we dragged ourselves to the little bed. I did my best to take care of it.

It was as if I could hear it whispering, 'Rest, perturbed spirit, rest.'

For days, perhaps nine days, I stayed in the womb of the Ashoka [Hotel]."5

Through this experience Marion was able to see her body as "separate" but not as a thing to be controlled.

She forged a new awareness of her body/psyche connection, and, for the first time, was filled with good feelings and love toward her body.

"She seemed so sweet," she said, recollecting the image of her body on the floor, "and like my beloved dog who was so loyal and dependent on me, I felt a loyalty in this creature.

And I felt I didn't really know her at all, but I wanted to get to know her."

Two weeks later she was still too weak to leave her hotel and negotiate the chaos of the streets of India.

Providentially, one of the guests at the hotel sensed her weakened state and sent his wife to help her.

"I was sitting at the end of the couch, writing my letter, frightened to death, because I had to go back out on the street again.

Then I realized that I was terrified because now I wanted to live.

Before I was able to go around because I did not care as much.

But this woman came and pushed her way right up against me.

And she had this fat arm, soft, black, black. And she pushed right up against me so I

couldn’t really read or write.

Every time I moved, she moved.

She knew her purpose, and we eventually got down to the other end of the couch.

She knew no English at all and just kept smiling at me.

But she was warm and I can remember relaxing into her a little.

And that went on for a whole week.

“And one day her husband came and said, ‘You’re all right now.’

‘What do you mean?’ I asked, startled at his intimacy. ‘You were dying,’ he said.

‘You had the aloneness of the dying. I sent my wife to sit with you.

I knew the warmth of her body would bring you back to life. She won’t need to come again.’

I thanked him. I thanked her.

They disappeared through the door—two total strangers who intuitively heard my soul when I was unable to reach out my arms.

Their love brought me back into the world.

Having claimed my body and at the same time having surrendered myself to my destiny, I was undergoing both the joy and the pain of experiencing life in the flesh. … I was no longer the victim, however. I no longer felt physically raped or in danger of death.

I was participating in life with an open heart, ravished by the sights and sounds and smells of that extraordinarily paradoxical world. … I knew something was being burned away that had to be burned away if I was going to live my life.

I knew the pain was my pain. I had no idea what it meant, but I knew it had to be. I knew I was living my destiny.”6

Upon returning to Canada, Marion taught at the university for two years and then took a sabbatical in England with her husband.

There she began working on her dreams with Dr. Bennet, a wise old Irishman and Jungian analyst, whose compassion and directness helped her to get started on the task of identifying her true feelings and setting a direction for life.

When Marion returned to her teaching job at South Secondary School, but her work took on new life.

“I couldn’t stand the fact that the kids were bored with poetry.

And I thought if I could just get these images into their bodies we wouldn't be able to stay in the room with them!

And that's what happened," she said. Mary Hamilton was teaching there, too, and the two began to collaborate.

Marion would take the teenagers from the English Department on the top floor down to the theater on the second floor; Mary would bring them up from the gym.

"Every afternoon at 3:00 we would start the rehearsals.

We would do an hour of yoga and then start working with the poetry and imagery.

… They lay on the floor and breathed in the breath of life until their rigid bodies were relaxed.

Often we did simple yoga asanas until the energy that was focused in their heads was more balanced throughout their bodies.

We did obscene tongue, lip, and jaw exercises until they could open their mouths.

Then we brought the 'm' and 'n' sounds resonating into their skulls, and the 'o' and 'a' vowels resonating into whatever dark corners opened.

"[Mary] encouraged them to concentrate inside, to breathe into their solar plexus, and allow the emotions to connect with the breath until the frozen organs felt the vibration of the genuine feeling, and then in its own time, to allow that emotion, always connected to the breath, to express itself wherever it moved in the body.

Over a period of weeks, rigid, mechanical movements became fluid expression of whatever feelings wanted to be expressed through movement.

When the joy and suffering in those young bodies was unfettered, the release of energy through their dance was almost uncontrollable.

"… Mary and I began to understand what we were, in fact, activating. Her dance training gave me insight into the unconscious blocks in the body and how to breathe and move in order to release them. My understanding of metaphor and sound and the release of energy through implanting an image in the body brought new insights to her. Body and soul came together in the programs that we and the students created in that space mid-way between the gym and the top floor."7

"And you know I'm going to go back to that, Tina, because I'm convinced now that if we did microbiology tests on people that we would be able to scientifically test how the cells of the body change when they read poetry. … I know from my own experience that poetry can change the metabolism of the cells," she said.

It was during this time that Marion also perceived more clearly the power of the "witness."

Through careful attending, she noticed that when her attention wavered during rehearsals, "… something went wrong on the floor. The energy became lax, muffled, attenuated, an edge of fear crept in, the courageous spontaneity was lost. I suddenly understood that perceiver and perceived were one: my perception of a block in a body influenced the energy in the perceived block without one word spoken. Similarly, my lack of perception (while I thought about softening the spotlight) resulted in unconscious whorls on the stage. …

"However chaotic the theater became as the students dropped into their musculature to discover who was there, the witness was one hundred percent concentrated on what was happening, holding the conscious container. Sometimes the students witnessed each other; always [Mary or I was] witnessing the group."8

Eventually, Marion developed a severe kidney disorder.

After 24 years of teaching English literature and directing theater productions in high school, her body once again forced her to reexamine her life.

Since there were no Jungian analysts in Canada at the time, and Dr. Bennet was getting very old, he advised her to go to Zurich to work with an analyst there.

Her conscious work in integrating imagery and movement with Mary and the students, following on the heels of her dreamwork with Dr. Bennet, prepared her for the deep transformative work that she would later undergo on her own.

Partnering: Body and Analysis

Hoping to find healing, Marion moved to Zurich.

Now she wanted to live, but NOT on a dialysis machine for the rest of her life.

She studied depth psychology and dreams at the C. G. Jung Institute in Zurich, and eventually became an analyst.

"When I arrived, there was nobody doing body work at the time. But my dream told me to take the images from my dreams and put them in my body, saying, 'Don't ask any questions, because it won't make any sense!' So many weekends I spent, maybe ten hours Saturday and Sunday, lying on the floor on a woolen blanket with another woolen blanket over me. I was in a womb, and I worked with the imagery from the dream and allowed the energy of the dream to go into my body. Over the period of four years a very severe kidney condition was healed.

"[Yes,] I was in analysis, but my analyst was outraged at the thought of body movement. So he didn't want to know anything about what was going on. His attitude was, 'If you can't transform through your dreams there's something wrong with the way you're handling your dreams.' I knew that I could have a wonderful time with my dreams because I had been through two years of that, but it didn't change my body. In fact, I got higher and higher into

spirit, so my body became more and more exhausted.

"[But] there was a great pact between me and God doing this work. It's like the container in analysis. … If it's held absolutely sealed, it's much stronger than if there's a leak. So … I had no leaks, because I didn't have anyone to talk to. I didn't have anybody that was remotely interested in what I was doing. But my relationship with Sophia and God was sufficiently deep that I didn't have any fear. I trusted the dreams and I believed that the dreams were given by God. And I simply did what the dreams told me to do. And, of course, I was studying, so I was able to work with my studies, further amplifying and integrating my experience."

When I reflected back to Marion how amazed I felt at her ability to persevere under the circumstances, without a human witness and with so little support, she responded, "It was fear, Tina. I had to heal that kidney! I didn't go to Zurich to be an analyst. I went to Zurich to try to get this terrible problem healed. So I was profoundly faithful, simply because I wanted to live."

Thus, her healing commenced through a profoundly integrative and transformative process, which was eventually to become her life's work.

The Development of Marion's Work

Marion has had to contend with several life-and-death struggles through the course of her life: with her anorexia, her severe kidney condition in Zurich, her illness and out-of-body experience in India, and her ongoing healing from the cancer diagnosis and treatment she received more recently.

Marion described the importance of a lot of "good mothering" in the transformative process, and the paradox inherent in the inner-sourced movement and analytic work: in the process one must build up the strength and flexibility of the body ego, while simultaneously dismantling the defenses.

"[Women] have to be patient and build their ego until they are strong enough to dialogue with the unconscious energies that are pushing them into new territory. The ego is the filter between conscious and unconscious. The sorting process goes on in the ego. If the ego is not strong enough to dialogue with the unconscious, then it collapses under the power of complexes and addictions."9

"… This kind of aligning is an essential part of the healing process in which the movement from the psychic pole to the somatic pole is met by a countermovement from the somatic to the psychic. The body comes forward to meet the psychic process on the assumption that no matter how much work is done on the psyche, the body cannot absorb it unless it has been prepared."10

Marion describes how the work can transform the effects of the negative mother complex—the Medusa whose gaze turns the life impulse to stone—which afflicts a majority of women (and men) in patriarchal culture.

“The head recognizes; the body experiences … [and] nature presents her bill if we do not obey our instincts. … Whereas Medusa wants everything permanent and perfect, engraved in stone, Sophia wants things moving, breathing, creating.

“Once the body is relaxed and [following breathwork] the creative spirit is flowing between head and body, our workshops concentrate on the symbols that have been given in the dreams. Individuals work with their own energy circuits, attempting to recognize where the body is conscious and where it is unconscious, differentiating between habitual reactions and conscious body responses. Where a woman finds the body is ‘black’—that is, the energy refuses to move into that area—she experiments by taking a positive healing symbol from one of her own dreams, putting it into that area and concentrating until the energy begins to move and transform. This is a very different process from concretizing the symbol, for the symbol brings together body, mind and soul, through the creative imagination, constantly transforming.”11

“Here, too, is the real mystery of the body in movement. Each instant of movement is the instant of creation. To touch that instant is to bring consciousness into that movement, is to strike home to the very core of Being and to know it simultaneously in a gesture that is Being itself. Being resonates with YES to the Goddess.”12

“The work is to let the ego go and become the music. So that you are being danced. Many people can’t sustain that kind of surrender. Their ego becomes inflated with the archetype; they begin to identify with the archetypal energy. The result is an inflated ego, functioning out of will-power. Instead of surrendering their ego to the Self, they cling to their will-power in their own ego. It’s a failed spiritual journey. We can do all we want to try to change something with our will, but Jung says it’s the archetypal energy that heals, and anything else is Band-Aid. In my experience that is true. It is the essence of the feminine experience. It’s the secret of great lovemaking.”

Body Integrity and Surrender

For Marion, each important experience of being touched by spirit, or “broken open,” has been accompanied by some kind of trauma to her body that has profoundly changed her relationship to it.

Marion acknowledges the importance of strength and the integrity of the woman’s body structure as a ground for opening to consciousness, agreeing that some background in dance and/or other body disciplines can be of help with this. In fact, she feels that if it had not been for her “Scotch-peasant body” her story would have ended in tragedy.

“It kept me walking on the ground, humble, and compassionate,” she said.

Marion realized in her own early crisis that the path to healing lay in surrender to what she “had no will power over”—in this case, her body weight. Paradoxically, this surrender was exactly what she needed in order to grow.

At that point she had lost all faith in God and her will to live. “It was in the breaking of my health that the transcendent came through from the other side,” she said.

“And because of the anguish in my own soul I have been totally in communication with the anguish in others.”

She pointed out that this is where the love comes in: “Until your heart breaks open, you don’t know what love is about.”

Marion reminded me that it is the archetypal energy that heals.

Since the turning point with the car accident and the brush with death in India, her life path has been one of “deeper and deeper surrender.”

As Marion spoke with me during our interviews, paradox was ever present in many of her life’s transformative experiences.

For example, during her anorexic years she felt, on the one hand, that she was living life “with the intensity, and the joy, and the rapture” that she had never had before, while at the same time “there was a death wish at the center of it” that she had not yet brought to consciousness.

“I didn’t care if I lived or died, so long as I was ‘happy,”’ she remarked with irony.

Loved Body: Living Body

Given the negative, distorted, limiting images that have been passed down in the projections of the patriarchy through the mother and father lines, learning to love our bodies plays an important role in Marion’s work.

Body image is a mysterious phenomenon about which we still have much to learn.

However, in listening to Marion, I began to have a sense that body parts that are loved and valued in early life often continue to carry their aliveness into adulthood.

For example, though Marion’s mother felt sorry for Marion for being a girl, she was nevertheless able to “witness” her daughter’s hair, skin, and hands, parts of Marion’s body that are still vibrant and expressive today.

Marion’s mother was adept with her hands. “The consciousness that I have developed in my hands came through from a very early age,” says Marion.

Since those were the days of the Depression, when Marion’s mother could not afford to buy her daughter even the most basic skirts and sweaters, she “didn’t know what to do.”

“But she knew how to fix my hair. … As far as she was concerned, I had a head and hands. And if you know how I teach, and you do, I have a head and hands. I know when the

kids used to parody me in high school, whoever was playing me would put on a long gown, which simply covered the body, and this extremely beautiful dance would go on with the head and the hands."

Creating the Container

Marion passes this "good mothering" and body witnessing down to her workshop participants in an evening partner exercise (modeled with Mary Hamilton) in which mother (Marion) cradles and rocks her daughter (Mary), singing and telling her stories as she brushes her hair.

In this way the daughter feels held, nurtured, and accepted in the cells of her feminine body, and is able to release any excess bodily tension to this containing feminine presence.

Marion also guides participants in giving each other hand and foot massages, loving the skin and easing the muscular constrictions that accompany a "lifetime of holding oneself up, holding oneself together."

Marion feels strongly that even women who have never had that loving touchor sense of being contained—"and many have not"—can "experience in their body the loving arms around them, which, in turn, gradually helps them to experience their own female body as a loving container for the soul."

Working in pairs also helps women experience inner "self-holding" and relaxation, in contrast to the "drivenness" that characterizes most "father's daughters."

This facilitates an opening up to the vulnerability of the wounded inner child, in place of the compensatory stance that many women adopt with the use of various guises—tough Amazon, helpless little girl, seductress—or with the anesthetizing effect of various addictions, strategies that further alienate them from the source of their pain and thus from the potential for healing.13

In the process, women begin to learn to soften their defenses, trusting that their bodies, inner life, and the firm container created within the workshop can hold them.

Marion not works to create the container not only at a physical and interpersonal level, but at an archetypal level as well, using ritual elements throughout her workshops.

"I build a container at the altar so that Sophia is present. That's very important. And in analysis I always say, if you have to [telephone me in-between sessions], do so, so they know that the container has to hold. And they've got to take responsibility for holding it because, in my experience, the transcendent will come of its own accord when the container is strong enough. So I'm trying to build it with them so that when the transcendent does arrive, they'll be ready."

Marion begins each day of her workshops with a prayer at the altar.

This often takes the form of asking for Sophia's guidance in assisting the group in work-

ing through specific emotional issues, as well as acknowledging important related events that are going on in the world at that time, linking inner and outer realities.

From the altar, the group moves to experiential work: a group member volunteers to lead a warm-up or guided meditation to open the participants' bodies, in preparation for the day's work.

A Student's Transformative Story

Here Marion reflects on her experience with a woman in one of her workshops.

This example illustrates the importance of the container provided by the feeling in the other group members.

Their concentration played an essential role in the healing that was able to occur.

"I've been in workshops where the tears run down my face, because I can see pain in somebody's body. The pain starts to come out in a shriek and I can see how the body is writhing. I'm describing a mask workshop that I was working in. All the members of the workshop were working with their clay to make the masks; they had their eyes shut. I was working with one woman who had broken on the floor. The other women just kept going with their masks. They all knew she had to go through it. Not one of them opened their eyes. They sent their love over to us in the corner—I could feel their love pouring in. And that little body writhed, and pulled, and pushed, and did its best to get born. And did. In that situation love is born in the whole group. There's positive mother in the group. Nothing else will go through that wall [of the embodied negative mother] but that kind of love. If you confront the wall you come against it, but love melts it. And when you come through the wounding to the suffering, you see what the matter [the body] has endured."14

Integrating the Shadow

Marion's work emphasizes the importance of acknowledging and experiencing the energies of the Shadow. "Where perfection is worshipped in consciousness, imperfection is magnetic in the unconscious. Splitting light from dark denies human wholeness," she says.15 And "as the struggle for survival intensifies, so do the forces ranged against it."16

For this reason, Marion feels it is crucial to keep a creative outlet open in the analytic process.

"[If the woman can be encouraged] to play with the imagery, allowing it to take whatever form it happens to come up with, the energy locked in the Shadow will emerge, bringing

with it the buried creative fire. In that new integration, the Self brings healing for the soul and energy for the art. The soul blossoms in the mystery connecting it to the Self."17

Making faces, conscious breathwork, odd sounds, awkward or funny dances, masks that can be gorgeous, terrifying, ugly, or sympathetic—all help to break down the stereotypical body image of perfect beauty that patriarchal culture sets for women.

Marion says of this integrative process:

"For me, body work is soul work, and the imagination is the key to connecting both. Most of us keep our breath as shallow as possible because the eruption of feeling is too intense if we inhale deeply. Breathing is very important because it is a matter of receiving, and that is the feminine principle incarnate. [Fear of rejection is related to our breathing.]

If, for example, a person has an intense negative mother complex, this often manifests in a plugged throat, plugged nose, sinus trouble, asthma, and all kinds of difficulties.

"Sometimes in body work, the mucus starts to pour out—it oozes out in ropes, out of the eyes, the nose and the mouth—when the complex is releasing! This often signals the end of asthma and related diseases. Such people often cannot give you their chest if you offer to hold them. They will arch. But when they start to trust, their body will begin to free itself and they will be capable of a full embrace.

"However, as you solve these problems, you often encounter new ones. The whole vaginal area is related to the throat and the breath. So if you release something here, you also release energy at the other end. Then you're dealing with a problem that is sexual."18

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Finding Authentic Voice

Opening to one's voice is another essential part of Marion's Body Soul intensive, often facilitated by vocal coach Ann Skinner.

Marion points out that often a women's voice is pushed up into the higher range by her negative animus, which squeezes her throat with inner criticisms such as, "You're worthless. You don't have anything to say. You don't expect anyone to take you seriously, do you? Who gave you permission to take up space? Anything you have to say has been said much better by somebody else!"

Developing the capacity to stand to one's beliefs is another element of this work.

Marion tells the story about holding her ground with a man who wanted to borrow money.

The tension between them grew so strong between them that the glass in a picture frame snapped spontaneously.

"Better that, than your body!" I remarked, marveling at how she was able to develop a body that was strong enough to contain a remarkably high level of energy without snapping or becoming ill (UCSC Intensive, February, 1995).

Movement and vocal exercises are often followed by drawing or painting a "body map," in which women trace each other's bodies and then fill in the tracings of their own bodies with colors and/or other media in response to how they perceive their bodies, and how they are experiencing themselves at the physical, emotional, and energetic levels at that time.

Once the participants' bodies are attuned and alive, Marion guides them in using their dreams to facilitate healing by placing positive dream images in "dark" parts of the body, much as she did to cure her own kidney condition.

She allows the image to move and transform as it wishes.

She also uses inner-sourced and structured, directive movement work guided by Mary Hamilton, and often refers analysands in her private practice for sensitive and professional touch/bodywork when appropriate.

These methods help the body open, release the grip of the complexes, attend to the woman's wounded child, and help the traumatized body catch up with the ego, which otherwise often tries to move ahead too swiftly in the analysis.19

Working with the unconscious through the use of dreams, active imagination, imagery, dance, art, music, voice, mask-making, and improvisational theater, Marion's work assists women in building stronger, more flexible and feelingful bodies—vessels for feminine consciousness.

Addictions

Integrating shadow elements and working through addictions play a large role in Marion's work.

"The trouble is that we lack basic respect for our bodies. There's a complete denial of the sacredness of matter. And that is very much connected to any addiction. That's certainly true of eating in our culture. It's true of workaholics, too, because they don't pay any attention to what they're doing to their bodies so long as they can keep working eighteen, nineteen, twenty hours a day. ... I think many of us cannot face the pain of our lives. So work is an escape, or compulsive relationship is an escape, or eating is an escape, until we weep when we look in a mirror."20

In working with addictions, Marion attends to the metaphor in the behaviors, holding a larger frame of reference in helping the addict understand the meaning of the patterns that accompany the illness.

"I always try to grasp the metaphor at the root of an addiction. That varies. With food, it can be mother; with alcohol, spirit; with cocaine, light; with sex, union. Mother, spirit, light, union—these can be archetypal images of the soul's search for what it needs. If we fail to understand the soul's yearning, then we concretize and become compulsively driven toward an object that cannot satisfy the soul's longing."21

Marion feels that it is through contacting this deep soul longing and bringing it to consciousness, rather than simply treating the external symptoms, that our culture may be healed of the addictions that exist on such a massive scale. Her style in working with people is honest, direct, forceful, respectful, humorous, sometimes confrontational, and deeply supportive.

Though Marion's mother "had no sense of loving being a woman," and Marion feels sad because she herself had no child, the mother archetype has been generously expressed through her work with thousands of students, workshop participants, and analysands—"unmothered women" and father's daughters who have benefited a great deal from the healing her work has provided them.

Her own struggle with the death wish in anorexia is a testament to the work, which she

models for women who wish to recognize and value their feminine being.

Marion also models a feminine mode of leadership, working collaboratively with Mary Hamilton and Ann own experiences in inner-sourced movement, I asked Marion to elaborate further.

"When I read a poem aloud and let it resonate through my body, if I love the poem, if I am really resonating with it, I get a 'shimmering' sensation. The resonators are open. They are really working. So that by the end of the poem I feel a real difference—you know, emotion, imagination, intellect, all come together—and it's as if psyche and body are whole. The only way I could describe that would be as an inner marriage where body and psyche are one."

"And does your subjective experience of yourself and your world change?" I wondered.

"Well," she responded, "if I don't read poetry every day and don't listen to music, I tend to get mired in mud. I fall into body and feel slow. I put on weight. My eating patterns don't change, but there's a slowness in the metabolism and everything is 'matter.' Whereas when I read poetry aloud, when I listen to music, especially if I dance to it, my body is alive. Every cell is full of spirit."

"You're also really speaking about this as a 'living,' daily practice, as a way of life," I noted. "As, for example, differentiated from other images of 'enlightenment,' where people assume an 'end point' or something that you achieve—images that seem to be more characteristic of the masculine perspective."

"That's right," said Marion. "I don't see an end point to that, except death. And I've had a pretty good look at that one with this cancer, because with that in the wings you don't fool around."

About ten years ago, Marion was diagnosed with cancer at the base of her spine.

Since then she has been in a healing process, combining Western medical, homeopathic, and movement and dreamwork practices, outliving all of her doctor's predictions.

Recently, she completed a book articulating her experience living with and recovering from cancer, entitled Bone: Dying into Life (2000).

Integrating findings from quantum physics and information from current psychoneurological research, she remains passionate in deepening her understanding of the relationship between spirit and matter.

Personal Practices: Integration into Daily Life

Marion reflects that it took her sixteen years "to understand why I went to India" and to integrate the transformative experiences that she had there.

When I point out that I rarely hear about the integrative aspects of the transformative process—it's

usually the "peak experiences"26 that people focus on—Marion underscores how essen-

tial this is, and how “useless it is if you leave it [the transformative experience] alone.”

“How do you integrate these experiences into your daily life?”

I asked her, to which she responded, “It’s challenging to live in the body, and all of the things I do now—dancing, drawing, holding people, writing—are all part of my effort to continue to integrate and live this.”

Though she has become much more receptive to her body sensations and “allows intuition to flow through her body,” she states that she still has to discipline her body, since “periodically it’s like a wild race horse. There’s still a teenager in me.

That energy [which would have her up dancing all night long, and then teaching school at 9 a.m.] is still in me periodically, but now my body and I are friends,” she said.

One of her daily personal practices is to put on music and “lie on the floor and spend half an hour letting my body do anything it wants to do.”

In this safe and free space, she often speaks as she moves, tape recording the movement patterns and images that emerge, or journaling following her movement experience to understand better what was going on, “because I believe that you have to bring [the material] to consciousness.”

Over years of this practice Marion has developed a sensitive and refined “inner witness,” capable of maintaining a conscious awareness as she allows herself to be moved by unconscious material.

After moving, she often draws the images that have come to her, working with them in the same way that she would analyze a dream, tracking the sequence of images “to see where the energy wants to go,” as the imagery “has the transformation right in it.”

During this integrative phase of the work she first brings her own personal associations to the images, and then uses a dictionary of imagery and symbols and other relevant texts to amplify them further, historically and mythologically.

Marion also takes daily hour-long walks to the river in London, Ontario, keeps a daily journal, carries on research for her books, listens to music, and shares long conversations with Ross.

The two work on their dreams together, as well. “I lost my daily six hours of imagery when I retired from my teaching job because I didn’t sit down and read Shakespeare every day!”

Now that she’s realized how deep her need for poetry is—“it’s food for the soul”—she and Ross read poetry aloud to each other. “The older you get, the more you understand it,” she said, again describing the “shimmer” that runs through her when she reads Shakespeare, a shimmer that found a pathway through her work with inner-directed movement.

Now when she dances, her body comes alive. “Every cell fills with spirit, so that I no longer feel weighted down and mired in the mud of matter.”

Having come to know the sacredness in matter, Marion takes time to “tune her body/instrument, as if preparing for Mozart.”

Her senses are now considerably more heightened and intensified, and she experiences the same electric “shimmer” when she sees beauty in nature, such as the red tulips that create a “little epiphany” that stays with her.

After decades of work with the body, Marion finds that her intuition has also grown keener as she picks up things going on with other people at greater distances.

“When you’ve got more ground, the intuition can fly higher or more broadly,” she said, referring to her psychic experiences.

Marion’s teaching combines a practical, grounded, sensation-specific use of language with profoundly metaphoric, symbolic, aesthetic, and spiritual images, grounding the latter with the former in daily life.

The effect is often surprising, humorous, and powerfully integrative.

Sophia’s Perfume

As our conversations came to a close, Marion reflected on another transformative experience she’d had, which, like the others, engaged her directly at a body level. In this instance, she had been driven nearly crazy by the tinnitus that had been ringing loudly in her ear ever since her car accident, “to the point where I nearly didn’t care if I lived or died,” she said.

“But the tinnitus in my ear was the opening to Sophia, because I had a dream, filled with the scent of an orange blossom bush, in which I heard a clear voice ask, “How does it feel on the eve of becoming everything you’ve fought against all your life?”

And I thought, “For heaven’s sake, what does that mean?”

Well, I found out, in a vision that immediately followed. I’d fought the feminine all my life, but I didn’t know it. And, again, it was the love that healed me … this

1. Marion Woodman, The Pregnant Virgin: A Process of Psychological Transformation. (Toronto: Inner City Books, 1985), 176.
2. Ibid, 178.
3. Ibid.
4. Ibid, 179-81.
5. Woodman, et al., Leaving My Father’s House, 120-21.

6. Ibid, 123.
7. Ibid, 205.
8. Woodman, Pregnant Virgin, 57.
9. Ibid, 88.
10. Ibid, 111-12.
11. Linda Leonard, The Wounded Woman: Healing the Father-Daughter Relationship (Chicago: Swallow Press, 1982); Linda Leonard, On the Way to the Wedding: Transforming the Love Relationship (Boston: Shambhala Publications, Inc., 1986); Linda Leonard, Witness to the Fire: Creativity and the Veil of Addiction (Boston: Shambhala Publications, Inc., 1989); Marion Woodman, The Owl was a Baker's Daughter: Obesity, Anorexia Nervosa, and the Repressed Feminine (Toronto:Inner City Books, 1980); Woodman, Addiction; Woodman, Pregnant Virgin; Marion Woodman, The Ravaged Bridegroom: Masculinity in Women (Toronto: Inner City Books, 1990); Marion Woodman, Conscious Femininity: Interviews with Marion Woodman (Toronto: Inner City Books, 1993); Marion Woodman, "Conscious femininity, Part One," in Sitting by the Well: Bringing the Feminine to Consciousness through Language, Dreams, and Metaphor [Cassette Recorded at the conference "Care of the Soul," presented by Carol Susan Roth, June 4-5, 1993] (Boulder, CO: Sounds True Recording, 1993); Marion Woodman and Robert Bly, The Maiden King: The Reunion of Masculine and Feminine (New York: Henry Holt & Company, 1998); Marion Woodman and Elinor Dickson, Dancing in the Flames: The Dark Goddess in the Transformation of Consciousness (Boston: Shambhala Publications, 1996).
12. Woodman, "Conscious Femininity, Part One," tape 5.
13. Woodman, Ravaged Bridegroom, 143.
14. Woodman, Conscious Femininity, 86.
15. Ibid, 100-101.
16. Ibid, 16-17.
17. Woodman, Pregnant Virgin, 55.
18. Nancy Ryley, The Forsaken Garden: Four Conversations on the Deep Meaning of Environmental Illness (Wheaton, IL: Quest Books, 1998), 83.
19. Woodman, Conscious Femininity, 124.
20. Ryley, 66.
21. Woodman, Ravaged Bridegroom.
22. Woodman, et al., Leaving my Father's House, 206-207.
23. Ibid, 149.
24. Abraham Maslow, Toward a Psychology of Being (New York: D. Van Nostrand, 1968); Abraham Maslow, The Farther Reaches of Human Nature (New York: Viking Press, 1971).
25. Woodman, Pregnant Virgin, 181.

26. Marion Woodman and Jill Mellick, Coming Home to Myself: Reflections for Nurturing a Woman's Body and Soul (Berkeley, CA: Conari Press, 1998), 147-149.

We differ from the Buddhist yoga doctrines in that we even deny that these systems are experienceable. **(2021-08-12 04:09)**

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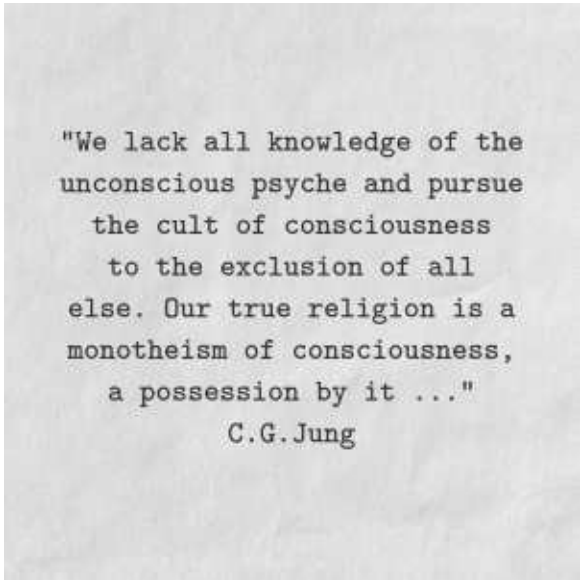
"We lack all knowledge of the
unconscious psyche and pursue
the cult of consciousness
to the exclusion of all
else. Our true religion is a
monotheism of consciousness,
a possession by it ..."
C.G.Jung

[1]Alchemical Studies CW 13

If tendencies towards dissociation were not inherent in the human psyche, fragmentary psychic systems would never have been split off; in other words, neither spirits nor gods would ever have come into existence.

That is also the reason why our time has become so utterly godless and protane: we lack all knowledge of the unconscious psyche and pursue the cult of consciousness to the exclusion of all else.

Our true religion is a monotheism of consciousness, a possession by it, coupled with a fanatical denial of the existence of fragmentary autonomous systems.

But we differ from the Buddhist yoga doctrines in that we even deny that these systems are experienceable.

This entails a great psychic danger, because the autonomous systems then behave like any other repressed contents: they necessarily induce wrong attitudes since the repressed material reappears in consciousness in a spurious form.

This is strikingly evident in every case of neurosis and also holds true for the collective psychic phenomena.

Our time has committed a fatal error; we believe we can criticize the facts of religion intellectually.

Like Laplace, we think God is a hypothesis that can be subjected to intellectual treatment, to be affirmed or denied.

We completely forget that the reason mankind believes in the ”daemon" has nothing whatever to do with external factors, but is simply due to a naive awareness of the tremendous inner effect of autonomous fragmentary systems.

This effect is not abolished by criticizing it—or rather, the name we have given it—or by describing the name as false.

The effect is collectively present all the time; the autonomous systems are always at work, for the fundamental structure of the unconscious is not affected by the deviations of our ephemeral consciousness. Carl Jung, CW 13, Para 51

1. https://smile.amazon.com/Alchemical-Studies-Collected-Works-Vol-13/dp/0691018499/ref=sr_1_1?dchild=1&keywords=jung+vol+13&qid=1616494028&sr=8-1

Women, who are by nature closer to the principle of Eros than to that of Logos (2021-08-13 04:18)

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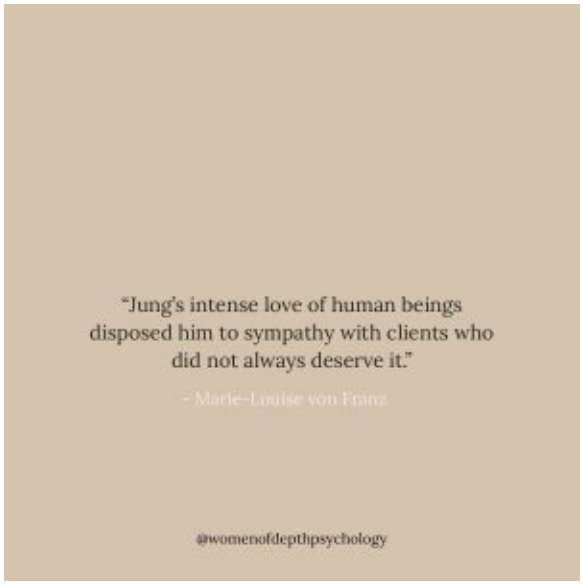
"Jung's intense love of human beings
disposed him to sympathy with clients who
did not always deserve it."
- Marie-Louise von Franz
@womenofdepthpsychology

[1]C.G. Jung His Myth in Our Time

Jung shared this quality of intensive Eros with other Swiss, like Nochiolas of Flue, General Dufour and Pestalozzi, all of them men who turned toward their suffering fellow men in an attitude of love and who found their vocation through this attitude rather than in political or academic power struggles.

Women, who are by nature closer to the principle of Eros than to that of Logos, understood him better as a rule than men did.

His gray schnauzer, Joggi, once caught his paw in a door, and as Jung was trying to free it the dog bit him, simply out of pain. Jung liked to tell this story and then add with a laugh: "patients do that too, sometimes." — Marie-Louise von Franz, C.G. Jung: His Myth in Our Time, Page 23

1. https://smile.amazon.com/C-G-Studies-Jungian-Psychology-Analysts/dp/0919123783/ref=sr_1_1?dchild=1&keywords=marie+louise+von+franz+jung+his&qid=1616494564&sr=8-

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That is the secret of great art, and of its effect upon us. (2021-08-13 04:40)

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Paul Klee, Woodland Berry, 1921
C.G. Jung, On the Relation of Analytical Psychology to Poetry
The creative process consists in the unconscious activation of an archetypal image, & in elaborating & shaping this image into the finished work. By giving it shape, the artist translates it into the language of the present, & so makes it possible for us to find our way back to the deepest springs of life.

[1]The Spirit in Art, Man and Literature

That is the secret of great art, and of its effect upon us.

The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work.

By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life.

Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking.

The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present

The artist seizes on this image, and in raising it from deepest unconsciousness he brings it into relation with conscious values, thereby transforming it until it can be accepted by the minds of his contemporaries according to their powers.

Peoples and times, like individuals, have their own characteristic tendencies and attitudes.

The very word "attitude" betrays the necessary bias that every marked tendency entails.

Direction implies exclusion, and exclusion means that very many psychic elements that could play their part in life are denied the right to exist because they are incompatible with the general attitude.

The normal man can follow the general trend without injury to himself; but the man who takes to the back streets and alleys because he cannot endure the broad highway will be the first to discover the psychic elements that are waiting to play their part in the life of the

collective.

Here the artist's relative lack of adaptation turns out to his advantage; it enables him to follow his own yearnings far from the beaten path, and to discover what it is that would meet the unconscious needs of his age.

Thus, just as the one-sidedness of the individual's conscious attitude is corrected by re-actions from the unconscious, so art represents a process of self-regulation in the life of nations and epochs. Carl Jung, CW 15, Para 130-131

1. https://smile.amazon.com/Spirit-Literature-Collected-Works-Jung/dp/0691017751/ref=sr_1_1?crid=38MM3NDDLRFQI&dchild=1&keywords=the+spirit+in+man+art+and+literatu

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Carl Jung: Why did he choose a stutterer? Why should I announce him? (2021-08-14 03:43)

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[1]Black Books

1. XII. 1923.

Text of the dream: I am on military service. Marching with a battalion. In a wood by Ossingen

I come across excavations at a crossroads: l meter high stone :figure of a frog or a toad without a head.

Behind this sits a boy with a toad’s head.

Then the bust of a man with an anchor hammered into the region of his heart, Roman. A second bust from around 1640, the same motif.

Then mummified corpses.

Finally there comes a barouche in the style of the XVII century. In it sits someone who is dead, but still alive.

She turns her head, when I address her as "Miss"; I am aware that "Miss" is a title of nobility.

8/9 II 1924.

They came in the night. Many in an invisible horde. They drifted past my house. I woke up when they went past.

I went out to see and didn’t know where they came from and where they were going. They came from the East and wandered to the West.

On both sides they streamed past my house. I heard them stumble over the big stones.

Peoples of the future, unborn dead. Wherefrom and whereto? Don’t you want to stop? What do you seek? Are you seeking the word?

Stop, here is Philemon’s temple, a cabin that covers our poverty of spirit. What can I give you?

No great utterance, only silence and a whisper of the inexpressible, which came to pass.

A mouth of mine unfit to speak of or even to cry out what has come to pass.

A certitude that something has come to pass, and a not-knowing of what has come to pass. Would you like to sit at this humble table?

And have a meal with me, in silence, perhaps the walls will speak, perhaps it will speak from the :fire, perhaps the stones will whisper something to you? From whom?

You don’t know him, since he is not to be grasped, the supremely great one that passed by and robbed me of speech.

And therefore I have to stammer to you and you will laugh and, alas-not understand what happened.

And yet he stood near us, so near, so tangible as never before. He spoke to me, he :filled me with the breath of eternity.

Why did he choose a stutterer? Why should I announce him?

The Gods sit down with the beggars, they come as guests to the hungry and celebrate the divine meal on empty tables I am transformed by this, isolated, silent.

No words can express what happened, what :filled me.

16 Nov. 1926

The years go by. I have been to Africa, seeking. Whom? Probably him, the unknown one, the God or the fate-fortifying one.

I didn't find him there. What does the voice say? I never found him outside. Good, then I come back. Was this a voice?

Should my soul not have become silent? Have you not become silent? Hasn't everything flowed into outer fate? Speak to me again!

S. You are held outside.

[I]. Yes, that I am, and must it not be so?

S. What must be?

[I]. It is so. Better if you give me light, where I don't see- or let me dream. The Black Books, Vol. VII, Page 234-235

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

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These are the shadow, the anima, and the animus. (2021-08-14 03:48)

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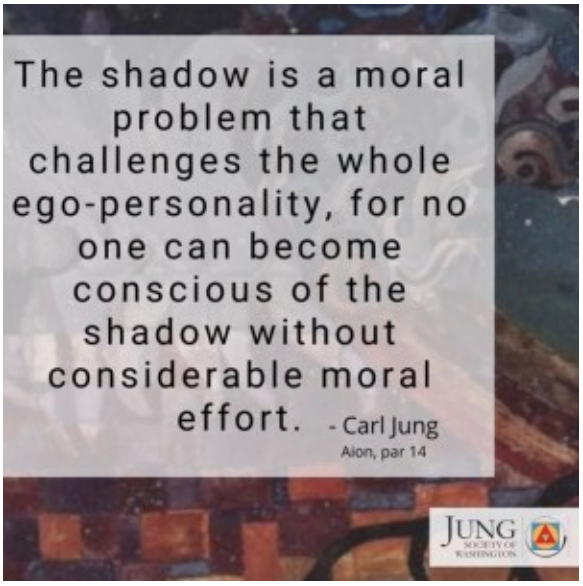
The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. - Carl Jung
Aion, par 14
JUNG

[1]Aion

Whereas the contents of the personal unconscious are acquired during the individual's lifetime, the contents of the collective
unconscious are invariably archetypes that were present from the beginning.

Their relation to the instincts has been discussed elsewhere.

The archetypes most clearly characterized from the empirical point of view are those which have the most frequent and the most disturbing influence on the ego.

These are the shadow, the anima, and the animus.

The most accessible of these, and the easiest to experience, is the shadow, for its nature can in large measure be inferred from the contents of the personal unconscious.

The only exceptions to this rule are those rather rare cases where the positive qualities of the personality are repressed, and the ego in consequence plays an essentially negative or unfavourable role.

The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort.

To become conscious of it involves recognizing the dark aspects of the personality as present and real.

This act is the essential condition for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance. Indeed, self-knowledge as a psychotherapeutic measure frequently requires much painstaking work extending over a long period. Carl Jung, CW 9ii, Para 13-14

1. https://smile.amazon.com/Aion-Researches-Phenomenology-Collected-Works/dp/069101826X/ref=sr_1_1?crid=2RIBV4GHZN3JA&dchild=1&keywords=carl+jung+aion&qid=16110462

We cannot change anything unless we accept it. Condemnation does not liberate, it oppresses. (2021-08-14 04:09)

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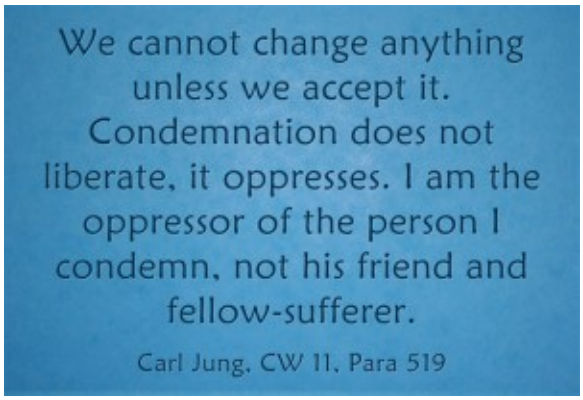
We cannot change anything unless we accept it. Condemnation does not liberate, it oppresses. I am the oppressor of the person I condemn, not his friend and fellow-sufferer.
Carl Jung, CW 11, Para 519

[1]Psychology and Religion

It is easy for the doctor to show understanding in this respect, you will say.

But people forget that even doctors have moral scruples, and that certain patients' confessions are hard even for a doctor to swallow.

Yet the patient does not feel himself accepted unless the very worst in him is accepted too.

No one can bring this about by mere words; it comes only through reflection and through the doctor's attitude towards himself
and his own dark side.

If the doctor wants to guide another, or even accompany him a step of the way, he must feel with that person's psyche.

He never feels it when he passes judgment.

Whether he puts his judgments into words, or keeps them to himself, makes not the slightest difference.

To take the opposite position, and to agree with the patient offhand, is also of no use, but estranges him as much as condemnation.

Feeling comes only through unprejudiced objectivity.

This sounds almost like a scientific precept, and it could be confused with a purely intellectual, abstract attitude of mind.

But what I mean is something quite different. It is a human quality—a kind of deep respect for the facts, for the man who suffers from them, and for the riddle of such a man's life.

The truly religious person has this attitude.

He knows that God has brought all sorts of strange and inconceivable things to pass and seeks in the most curious ways to enter a man's heart.

He therefore senses in everything the unseen presence of the divine will. This is what I mean by "unprejudiced objectivity."

It is a moral achievement on the part of the doctor, who ought not to let himself be repelled by sickness and corruption.

We cannot change anything unless we accept it. Condemnation does not liberate, it oppresses.

I am the oppressor of the person I condemn, not his friend and fellow-sufferer.

I do not in the least mean to say that we must never pass judgment when we desire to help and improve.

But if the doctor wishes to help a human being he must be able to accept him as he is. And he can do this in reality only when he has already seen and accepted himself as he is. Carl Jung, CW 11, Para 519

1. https://smile.amazon.com/Psychology-Religion-West-Collected-Works/dp/0691097720/ref=sr_1_1?crid=3N2YB4JX8GC2J&dchild=1&keywords=jung+vol+11&qid=1610965092&spref

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Marie-Louise Von Franz: Drugs in the View of C.G. Jung (2021-08-14 04:20)

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[1]Psychotherapy by Marie-Louise Von Franz

Marie-Louise Von Franz: Drugs in the View of C.G. Jung

The flood of drugs that is rolling over our world today was not yet widespread at the time of Jung's death.

Jung therefore was only familiar with the effects of mescaline (especially through Aldous Huxley's description) and only knew that such pharmaceuticals were beginning to capture attention in psychotherapy.

He admitted in a letter of April 1954 that he was not sufficiently acquainted with the psychotherapeutic value of such drugs for neurotic and psychotic patients to be able to form a conclusive judgment.

He was profoundly disquieted, on the other hand, by our modern tendency to exploit

such discoveries out of idle curiosity, without recognizing the growing moral responsibility that we incur:

This is really the mistake of our age.

We think it is enough to discover new things, but we don't realise that knowing more demands a corresponding development of morality.

Radioactive clouds over Japan, Calcutta, and Saskatchewan point to a progressive poisoning of the universal atmosphere.
. . .
I am profoundly mistrustful of the "pure gifts of the Gods."

You pay dearly for them. Quidquid id est timeo Danaos et dona ferentes.

Drugs (hashish, mescaline, LSD, opium, heroin), generally speaking, bring about a decay of apperception, that is, a decomposition of the conscious synthesis and perception of gestalts (in the sense of Gestalt psychology), and thus cause the appearance of the normal perceptual variants—innumerable nuances of form, meaning, and value—that normally remain subliminal.

This means above all an enriching of consciousness.

We come into contact with "the sphere where the paint is made that colours the world, where the light is created that makes shine the splendour of the dawn, the lines and shapes of all form, the sound that fills the universe, the thought that illuminates the darkness of the void."

This is an experience of the collective unconscious. If this experience were to be a God-given gift without a hidden counter-poison, then it would mean a tremendous enrichment, an expansion of consciousness by which we are naturally fascinated.

But it is just this expansion and enrichment of consciousness that make integration and moral processing of what we see and hear in this state impossible.

Therefore Jung says:

If you are too unconscious it is a great relief to know a bit of the collective unconscious.

But it soon becomes dangerous to know more, because one does not learn at the same time how to balance it through a conscious
equivalent. . . .

There are some poor impoverished creatures perhaps, for whom mescaline would be a heaven-sent gift without a counter-poison."

The world of the collective unconscious, which Jung, without drugs, was the first to discover in its essence as the primordial creative ground in every human being, is something alive that does not allow itself to be subjugated without an equal reaction.

For this reason I have been occupied for a long time with the question of how the unconscious itself reacts to the taking of drugs.

What do the dreams of addicts have to tell us about this problem?

A young man, for example, who was a heroin smuggler and also frequently took LSD had the following dream:

I am in Tahiti on the sun-bathed beach. I have built myself a little straw hut under the palms and live by fishing in the sea.

It is magically beautiful.

Suddenly a tremendous storm tide comes and washes everything away.

I am sucked under water and find myself suddenly in the depths of the sea, standing in front of a big writing desk at which the "Lord of the Sea" is sitting.

He is a giant man-o'-war jellyfish who looks at me angrily, and it dawns on me that he is the one that sent the storm tide.

"Yes," says the man-o'-war, "I am angry at you and am going to completely destroy you."

Then I wake up with a shock.

The magical, primitive land of innocence amid the paradisiacal beauty of nature with its happy life, devoid of responsibilities—that is what the drug user really is seeking.

He is alone there, without social or emotional human obligations.

Earlier on, it was military deserters in our culture who actually did flee to such countries in reality. However, the "Lord of the Sea" is infuriated about this.

The big, round man-o'-war is what Jung described as a mandala, a symbol of the Self, that is, of the ultimate regulatory transpersonal inner-psychic center.

And this divine soul guide is angry at the dreamer and wants to destroy him.

Thus the unconscious reacts negatively to the irresponsible penetration into its sphere. And in fact, soon after this the dreamer went to pieces and was lost.

In another case, a slightly different picture emerged.

A young man, who came from a ghastly family situation, was regularly taking LSD.

He was perhaps one of those "impoverished creatures" mentioned by Jung for whom the drug contained no counter-poison.

In any case, he always had a "good trip" with apparently no unfortunate consequences.

But since this nevertheless did not solve his problem, he decided to undertake analysis, which guided him gradually and responsibly to the world of the beyond.

At that point, he decided to take LSD again.

He not only had a “bad trip” with psychosis-like anxiety states, but he was left from this trip with a nervous twitching of the head that lasted for months and frightened him a great deal.

Evidently drug trips had now somehow become illegitimate, now that he knew of a better path to the unconscious.

And the unconscious itself beneficently frightened him off.

He never took LSD again, but he developed inwardly in a very rewarding fashion and turned himself toward life.

In a further case, a slightly different picture emerged.

The person in question here was a young woman who was highly gifted artistically but had been greatly restricted psychically by an inculcated conventional outlook.

Once, out of curiosity, she took LSD.

After this, she dreamed that she had had a lovely trip but now she had to adopt a different approach.

She saw her analyst standing in front of her with a playful-looking fool’s cap on.

The unconscious was obviously saying to her that she needed more creative “tomfoolery” and should acquire this through analysis (that is the reason why in her dream it was the analyst wearing the fool’s cap), not only through drugs.

The drug had indeed opened up to her the realm of unconventional experience, but now this had to be consciously and morally followed up.

A doctor who had taken LSD experimentally and who afterward was reflecting intensively on his experience, because he had been amazed by the strange personality change during the intoxication, had the following dream:

I’m standing on a beautiful, broad plain. Above me in the sky I see strange, fantastic cloud formations.

Before my feet lies a round, very deep well shaft. I look down and see similar fantastic cloud structures in the water.

Then I realize that it is my duty, and therefore a matter of life and death, to get a bucket and draw these cloud structures, which are real things, out of the well. I wake up looking for a

bucket.

Up till now, humanity has always projected its inner psychic contents onto the sky as "signs from heaven."

But now the dreamer catches sight of similar things in the depths of his own psyche.

The contents turn out to be no mere reflections, as one might think, but they have their own reality.

One has to draw them out of the well and work with them creatively, otherwise they are obviously dangerous in some way.

One could hardly convey what is at stake here better than this dream does. Jung writes in the same letter cited above:

I only know there is no point in wishing to know more of the collective unconscious than one gets through dreams and intuition.

The more you know of it, the greater and heavier becomes your moral burden, because unconscious contents are transformed into your individual tasks and duties as soon as they begin to become conscious.

Do you want to increase
loneliness and misunderstanding?

Do you want to find more and more
complications and increasing responsibilities?

You get enough of it.

If I
once could say that I have done everything I know I had to do, then perhaps
I should realise a legitimate need to take mescaline.

But if I should take it
now, I would not be sure at all that I had not taken it out of idle curiosity. . .

This is not the point at all, to know of or about the unconscious, nor does
the story end here; on the contrary it is how and where you begin the real
quest.7

Thus in this case the doctor in question now had to learn consciously to disengage himself from familial convention and to develop the contents of the psychic depths creatively through hard work. The "trip" had shown him a goal, but the dream insisted on going through a creative process to reach it.

And finally, here is the dream of a young user of hard drugs:

I am in a rowboat alone on the sea. The sun is shining brightly, and the surface of the sea is completely covered with magnificent flowers exuding a wonderful overpowering scent.

I dip my arm in the water, and when I pull it out again, to the point it had been stuck into the water, it has disappeared! It has been eaten away by the water and is no more than a stump!

As I look at it in terror, my boat capsizes and I awaken with a cry of fear.

The dreamer had gone out onto the sea—into the collective unconscious.

The magnificent flowers symbolize the beauty and sweetness of the drug experiences. “Morphine gives me such sweet dreams,” he would often say.

But—and this is what the dream showed him—behind that lurks deadly decomposition, an annihilation of the personality and of life!

One could not say any more clearly than the unconscious has here what the use of morphine means.

The dream is after all not the reaction of a moralistic person but rather a message from the transpersonal ground of the psyche.

That the drug experience is a substitute for a Dionysian experience of the Divine is generally accepted today.

The Christian image of God has lost its effectiveness for many people, and in this way the objective psychic intensity or energy that was formerly invested in it has become free. “God” is no longer to be found outside.

Through our scientific intellect, we have divested the external world of its soul. Jung, however, stressed that this has certain psychological consequences:

The materialistic error was probably unavoidable at first. Since the throne of God could not be discovered among the galactic systems, the inference was that God had never existed.

The second unavoidable error is psychologism: if God is anything, he must be an illusion derived from certain motives—from the will to power, for instance, or from repressed sexuality.

Through this, the person for whom “God is dead” will usually immediately fall victim to an inflation, that is, end up in an overblown dissociated state in which

he feels himself to be the “new God,” as the example of Nietzsche shows us.

Or
else he will be overrun by some urge or craving, one that will now exhibit the same intensity as the image of God had done previously.
Here it must be mentioned that intoxicating substances are not the only dangerous addiction of our times.

Another dangerous form of addiction is
ideological possession, which can make the individual just as “drunk,” puffed up, and dissociated as a drug, and in addition misleads him into wanting to impose his ideas on society through force. The energy that previously was invested in the idea of God is poured into the ideological, political, or sociological doctrine, which is then fanatically believed in.

It is usually the
extravert who has recourse to this form of intoxication, whereas the introvert prefers to pursue inner images with the help of drugs.

The danger in both cases
lies in the lack of spiritual freedom of the individual who is overrun by overwhelming unconscious fantasies.

Jung says:

The strongest and therefore the decisive factor in any individual psyche compels the same belief or fear, submission or devotion which a God would demand from man.

Anything despotic and inescapable is in this sense
“God,” and it becomes absolute unless, by an ethical decision freely chosen, one succeeds in building up against this natural phenomenon a position that is equally strong and invincible.

This counterposition would correspond to a free choice through a moral decision in favor of a spiritual God who is experienceable within one’s own psyche.

“Man is free to decide whether “God” shall be a “spirit” or a natural phenomenon like the craving of a morphine addict, and hence whether ‘God’ shall act as a beneficent or a destructive force.

This God would be that
ultimately unknown something that Jung calls the Self. Serving it does not amount to egocentricity, but, on the contrary, is a self-limitation through which inflation and dissociation can be avoided.

Serving the Self is a long, hard labor
on oneself, but one which is rewarding, for the inner richness of the psyche that reveals itself through this is the only possession in this uncertain world that

cannot be taken away from us.

Mankind often proceeded to new realizations by passing through errors. It seems to me very understandable, and more than pardonable, if many people in the younger generation are unable to bear the intellectual vacuity and soullessness of our technical nonculture and therefore have recourse to drugs.

But then for every individual the hour of destiny strikes in which he must decide whether he wants to sink forever into this meaninglessness, or pass through it as through a gate and go on to the great work of objective self-knowledge. Marie-Louise Von Franz, Psychotherapy, Page 215-220

[2]Carl Jung on "Drugs"

1. https://smile.amazon.com/Psychotherapy-Marie-Louise-von-Franz/dp/1570626219/ref=sr_1_1?dchild=1&keywords=marie-louise+von+franz+psychotherapy&qid=1610889821&sr=
2. https://carljungdepthpsychologysite.blog/?s=drugs#.YARBZ-hKhPY

How is it that dreams are symbolical at all? (2021-08-14 04:34)

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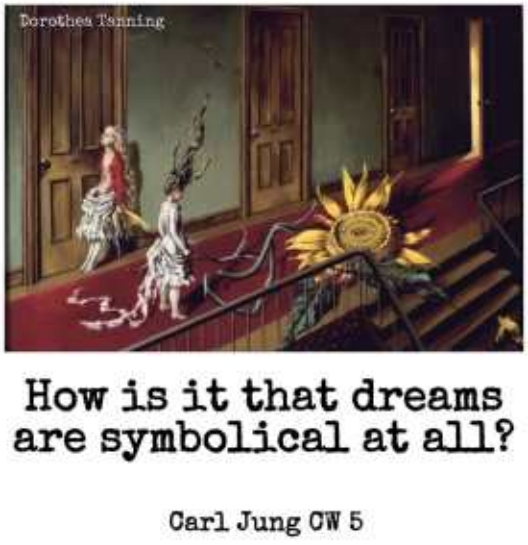

[1]Symbols of Transformation CW 5

How is it that dreams are symbolical at all?

In other words, whence comes this capacity for symbolic representation, of which we can discover no trace in our conscious thinking?

Let us examine the matter a little more closely.

If we analyse a train of thought, we find that we begin with an "initial" idea, or a "leading" idea, and then, without thinking back to it each time, but merely guided by a sense of direction, we pass on to a series of separate ideas that all hang together.

There is nothing symbolical in this, and our whole conscious thinking proceeds along these lines.

If we scrutinize our thinking more closely still and follow out an intensive train of thought—the solution of a difficult problem, for instance—we suddenly notice that we are thinking in words, that in very intensive thinking we begin talking to ourselves, or that we occasionally write down the problem

or make a drawing of it, so as to be absolutely clear.

Anyone who has lived for some time in a foreign country will certainly have noticed that after a while he begins to think in the language of that country.

Any very intensive train of thought works itself out more or less in verbal form—if, that is to say, one wants to express it, or teach it, or convince someone of it.

It is evidently directed outwards, to the outside world.

To that extent, directed or logical thinking is reality-thinking, a thinking that is adapted to reality, by means of which we imitate the successiveness of objectively real things, so that the images inside our mind follow one another in the same strictly causal sequence as the events taking place outside it.

We also call this "thinking with directed attention."

It has in addition the peculiarity of causing fatigue, and is for that reason brought into play for short periods only.

The whole laborious achievement of our lives is adaptation to reality, part of which consists in directed thinking.

In biological terms it is simply a process of psychic assimilation that leaves behind a corresponding state of exhaustion, like any other vital achievement. Carl Jung, CW 5, Para 11

1. https://smile.amazon.com/Symbols-Transformation-Collected-Works-Vol-5/dp/0691018154/ref=sr_1_1?crid=3PVL94

7BH3XOO&dchild=1&keywords=jung+vol+5&qid=1616495607&sp

Carl Jung Quotations from Jung Society of Washington D.C. (2021-08-15 03:18)

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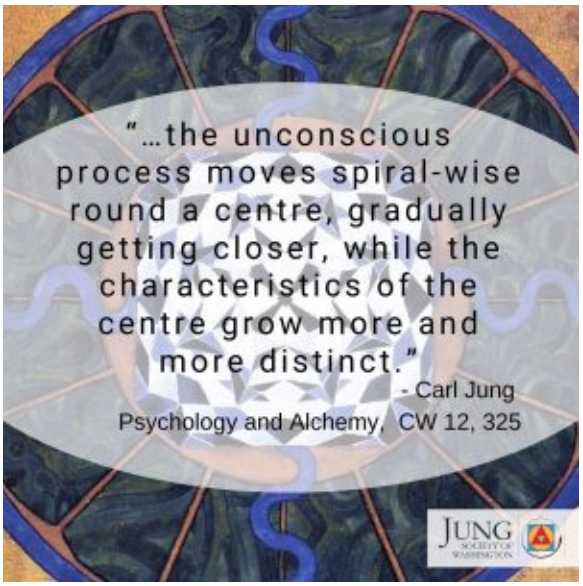

"...the unconscious process moves spiral-wise round a centre, gradually getting closer, while the characteristics of the centre grow more and more distinct."
- Carl Jung
Psychology and Alchemy, CW 12, 325
JUNG

002 What is particularly noteworthy here is the consistent development of the central symbol.

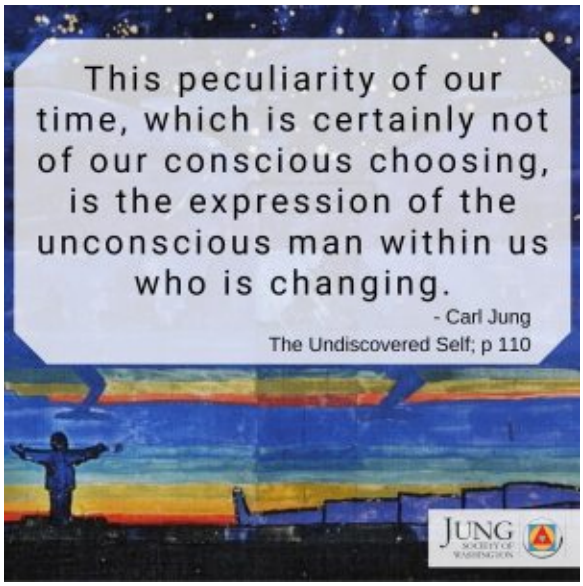
We can hardly escape the feeling that the unconscious process moves spiral-wise round a centre, gradually getting closer, while the characteristics of the centre grow more and more distinct.

Or perhaps we could put it the other way round and say that the centre—itself virtually unknowable—acts like a magnet on the disparate materials and processes of the unconscious and gradually captures them as in a crystal lattice.

For this reason the centre is (in other cases) often pictured as a spider in its web (fig. 108), especially when the conscious attitude is still dominated by fear of unconscious processes.

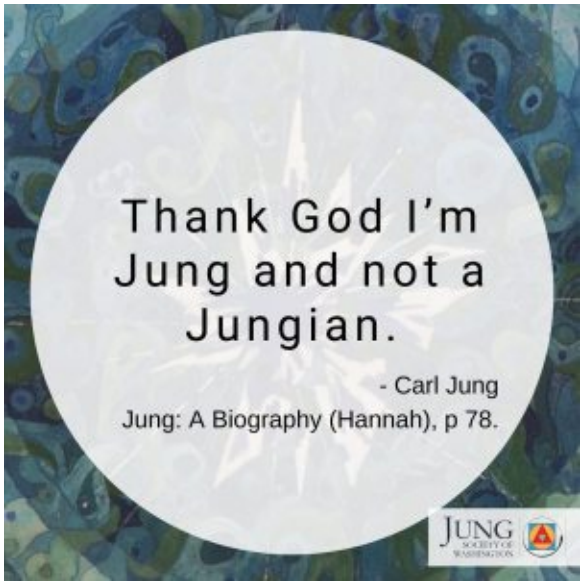
But if the process is allowed to take its course, as it was in our case, then the central symbol, constantly renewing itself, will steadily and consistently force its way through the apparent chaos of the personal psyche and its dramatic entanglements, just as the great Bernoulli's epitaph says of the spiral: "Eadem mutata resurgo."

Accordingly we often find spiral representations of the centre, as for instance the serpent coiled round the creative point, the egg. Carl Jung, CW 12, Para 325


This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing.
- Carl Jung
The Undiscovered Self; p 110
JUNG

002 This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing.

Coming generations will have to take account of this momentous transformation if humanity is not to destroy itself through the might of its own technology and science. Carl Jung, Undiscovered Self, Page 77-78



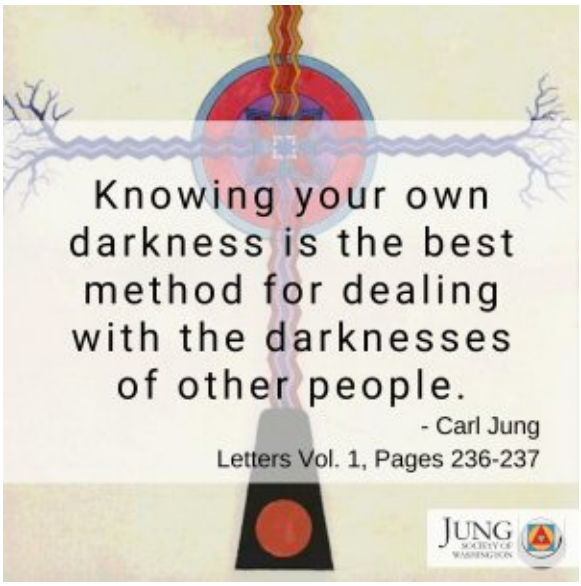
003 He used to deplore the tendency of too many of his pupils to make dogma of such concepts, and once in exasperation remarked: "Thank God, I am Jung, and not a Jungian!"

This attitude was no late acquisition; it was with him from the beginning of his practice.

It was the individual patient that counted. Did the theory and the name stand up to that test or not?

When he began his work at Burghölzli he found such tools woefully inadequate.

At first he assumed it was his own ignorance that was at fault and in order to overcome this handicap read everything that had been published on the subject, including all fifty volumes of the Allgemeine Zeitschrift für Psychiatrie. Barbara Hannah, Jung: His Life and His Work, Page 78


Knowing your own darkness is the best method for dealing with the darknesses of other people.
- Carl Jung
Letters Vol. 1, Pages 236-237
JUNG

004 Knowing your own darkness is the best method for dealing with the darknesses of other people.

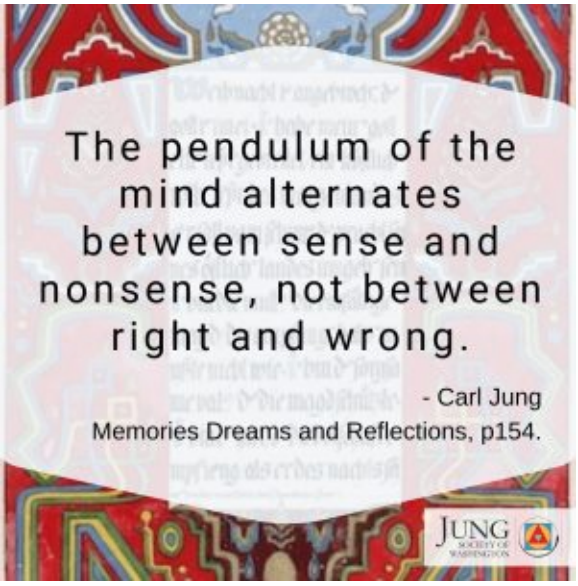
It would not help you very much to study books only, though it is indispensable too.

But it would help you most to have a personal insight into the secrets of the human soul.

Otherwise everything remains a clever intellectual trick, consisting of empty words and leading to empty talk.

You may try to find out what I mean in my books and if you have a close friend, try to look behind his screen in order to discover yourself.

That would be a good beginning. Carl Jung, Letters Vol. 1, Pages 236-237.


The pendulum of the mind alternates between sense and nonsense, not between right and wrong.
- Carl Jung
Memories Dreams and Reflections, p154.
JUNG

005 But in spite of all these advantages, it was a melancholy fact that psychiatric knowledge was almost nonexistent at the turn of the century, that is, empirical and psychiatric knowledge that could appeal to a mind like Jung's and give him substantial help in how to treat the individual patients whom he found entrusted to his care at the hospital.

There was indeed plenty of theory with which to diagnose and label the patients, but terms and theory never appealed to Jung except as a temporary aid.

Speaking of the terms he himself gave to various aspects of the human psyche, he wrote, in his last long book, Mysterium Coniunctionis (published in 1955): "If such concepts provisionally serve to put the empirical material in order, they will have fulfilled their purpose."

Anybody whose calling it is to guide souls should have his own soul guided first, so that he knows what it means to deal with the human soul.

Wherever the psyche is set violently oscillating by a numinous experience, there is a danger that the thread by which one hangs may be torn.

Should that happen, one man tumbles into an absolute affirmation, another into an equally absolute negation, Nirdvandva (freedom from opposites) is the Orient's remedy for this. I have not forgotten that.

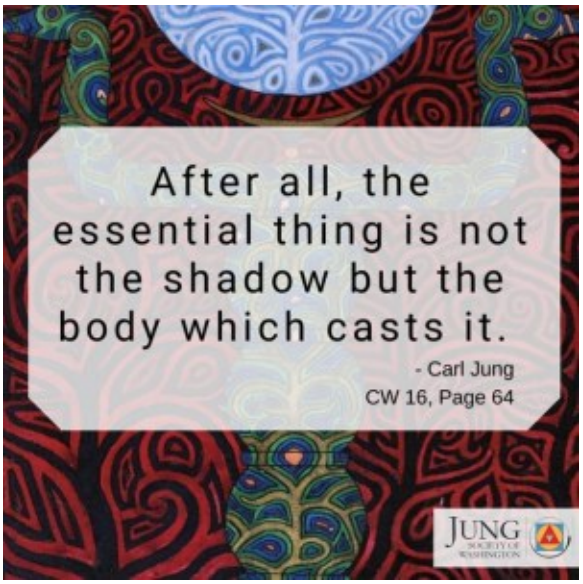
The pendulum of the mind oscillates between sense and nonsense, not between right and wrong.

The numinosum is dangerous because it lures men to extremes, so that a modest truth is regarded as the truth and a minor mistake is equated with fatal error.

Tout passe yesterday's truth is today's deception, and yesterday's false inference may be tomorrow's revelation.

This is particularly so in psychological matters, of which, if truth were told, we still know very little.

We are still a long way from understanding what it signifies that nothing has any existence unless some small and oh, so transitory consciousness has become aware of it. Carl Jung, MDR, Page 154

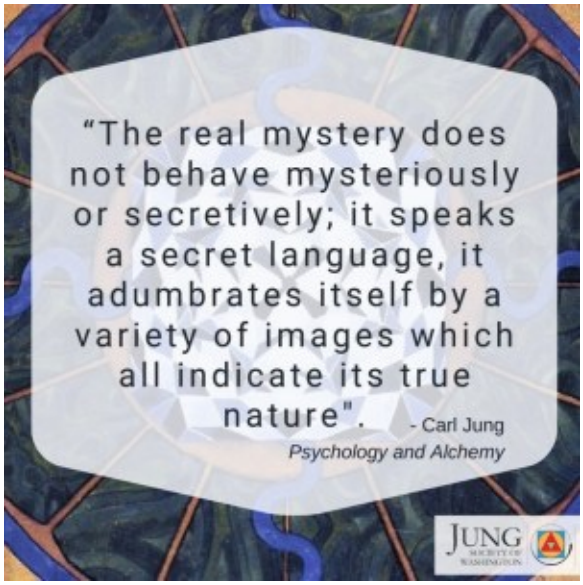


006 The result of the Freudian method of elucidation is a minute elaboration of man's shadow-side unexampled in any previous age.

It is the most effective antidote imaginable to all the idealistic illusions about the nature of man; and it is therefore no wonder that there arose on all sides the most violent opposition to Freud and his school.

I will not speak of the inveterate illusionists; I would merely point out that among the opponents of this method of explanation there are not a few who have no illusions about man's shadow-side and yet object to a biased portrayal of man from the shadow-side alone.

After all, the essential thing is not the shadow but the body which casts it. Carl Jung, CW 16, Para 145


"The real mystery does not behave mysteriously or secretively; it speaks a secret language, it adumbrates itself by a variety of images which all indicate its true nature".
- Carl Jung
Psychology and Alchemy
JUNG

007 But mystification can also arise from another source.

The real mystery does not behave mysteriously or secretively; it speaks a secret language, it adumbrates itself by a variety of images which all indicate its true nature.

I am not speaking of a secret personally guarded by someone, with a content known to its possessor, but of a mystery, a matter or circumstance which is "secret," i.e., known only through vague hints but essentially unknown.

The real nature of matter was unknown to the alchemist: he knew it only in hints. In seeking to explore it he projected the unconscious into the darkness of matter in order to illuminate it. In order to explain the mystery of matter he projected yet another mystery—his own unknown psychic background—into what was to be explained: Obscurum per obscarius, ignotum per ignotius!

This procedure was not, of course, intentional; it was an involuntary occurrence. Carl Jung, CW 12, Para 345

008 I realize that under the circumstances you have described you feel the need to see clearly.

But your vision will become clear only when you can look into your own heart.

Without, everything seems discordant; only within does it coalesce into unity.

Who looks outside dreams; who looks inside awakes. Carl Jung, Letters Vol. 1, Page 33

"Knowledge of the regulating influences of the unconscious offers just such a possibility and actually does render much bad experience unnecessary".
- Carl Jung
CW 8, par 165
JUNG

009 Anyone who has seen these things happen over and over again in every conceivable shade of dramatic intensity is bound to ponder.

He becomes aware how easy it is to overlook the regulating influences, and that he should endeavour to pay attention to the unconscious regulation which is so necessary for our mental and physical health.

Accordingly he will try to help himself by practising self-observation and self-criticism.

But mere self-observation and intellectual self-analysis are entirely inadequate as a means to establishing contact with the unconscious.

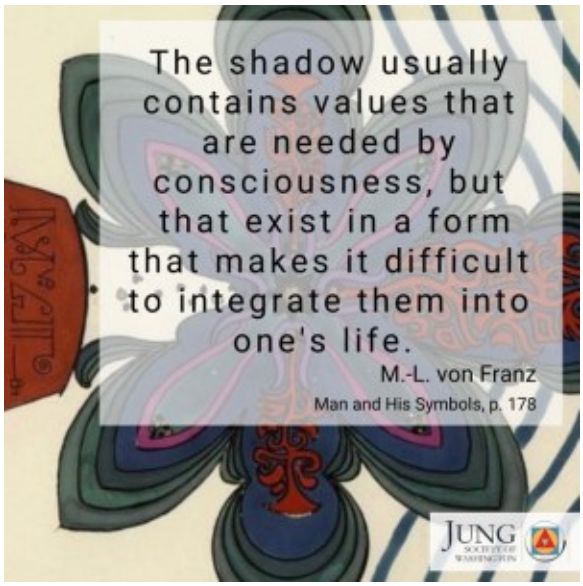
Although no human being can be spared bad experiences, everyone shrinks from risking them, especially if he sees any way by which they might be circumvented.

Knowledge of the regulating influences of the unconscious offers just such a possibility and actually does render much bad experience unnecessary.

We can avoid a great many detours that are distinguished by no particular attraction but only by tiresome conflicts.

It is bad enough to make detours and painful mistakes in unknown and unexplored territory, but to get lost in inhabited country on broad highways is merely exasperating.

What, then, are the means at our disposal of obtaining knowledge of the regulating factors? Carl Jung, CW 8, Para 165


The shadow usually contains values that are needed by consciousness, but that exist in a form that makes it difficult to integrate them into one's life.
M.-L. von Franz
Man and His Symbols, p. 178
JUNG

010 This is a problem that often comes up when one meets one’s "otherside.”

The shadow usually contains values that are needed by consciousness, but

that exist in a form that makes it difficult to integrate them into one's life.

The passages and the large house in this dream also show that the dreamer does not yet know his own psychic dimensions and is not yet able to fill them out.

The shadow in this dream is typical for an introvert a man who tends to retire too much from outer life.)

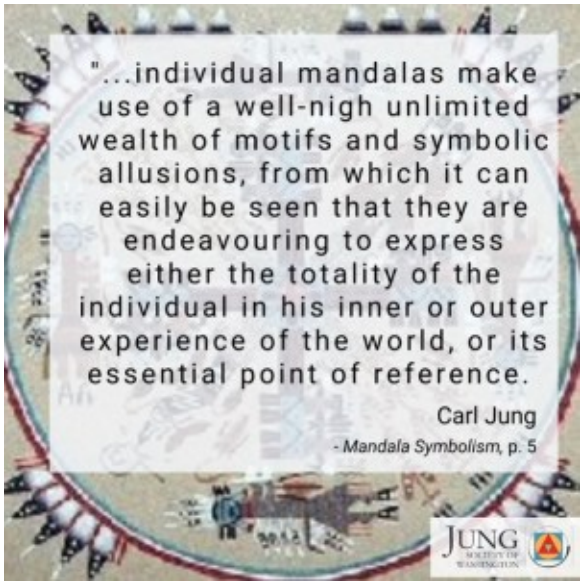
In the case of an extravert, who is turned more toward outer objects and outer life, the shadow would look quite different. Marie-Louise Von Franz, Man and His Symbols, Page 170-171

"For the sake of mental stability and even physiological health, the unconscious and the conscious must be integrally connected and thus move on parallel lines."
- Carl Jung
Man and His Symbols, p. 37
JUNG

011 For the sake of mental stability and even physiological health, the unconscious and the conscious must be integrally connected and thus move in parallel lines.

If they are split apart or "dissociated," psychological disturbance follows.

In this respect, dream symbols are the essential message carriers from the instinctive to the rational parts of the human mind, and their interpretation enriches the poverty of consciousness so that it learns to understand again the forgotten language of the instincts. Carl Jung, Man and His Symbols, Page 37


"...individual mandalas make use of a well-nigh unlimited wealth of motifs and symbolic allusions, from which it can easily be seen that they are endeavouring to express either the totality of the individual in his inner or outer experience of the world, or its essential point of reference.
Carl Jung
- Mandala Symbolism, p. 5
JUNG

012 Whereas ritual mandalas always display a definite style and a limited number of typical motifs as their content, individual mandalas make use of a well-nigh unlimited wealth of motifs and symbolic allusions

Whereas ritual mandalas always display a definite style and a limited number of typical motifs as their content, individual mandalas make use of a well-nigh unlimited wealth of motifs and symbolic allusions, from which it can easily be seen that they are endeavouring to express either the totality of the individual in his inner or outer experience of the world, or its essential point of reference.

Their object is the self in contradistinction to the ego, which is only the point of reference for consciousness, whereas the self comprises the totality of the psyche altogether, i.e., conscious and unconscious.

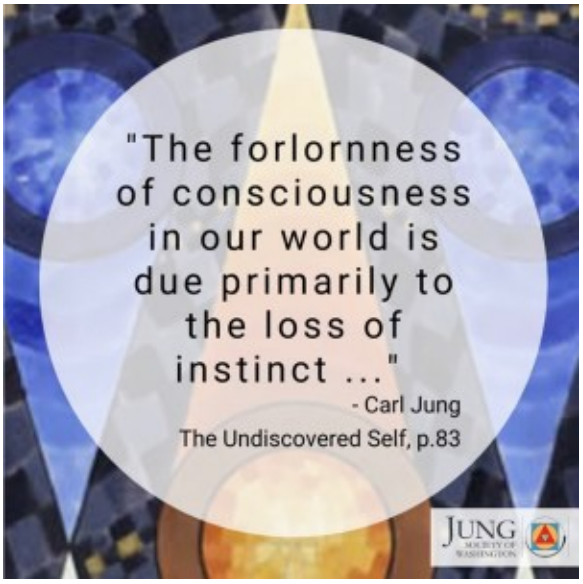
It is therefore not unusual for individual mandalas to display a division into a light and a dark half, together with their typical symbols.

An historical example of this kind is Jakob Bohme's mandala, in his treatise XL Questions concerning the Soule.

It is at the same time an image of God and is designated as such.

This is not a matter of chance, for Indian philosophy, which developed the idea of the self, Atman or Purusha, to the highest degree, makes no distinction in principle between the human essence and the divine.

Correspondingly, in the Western mandala, the scintilla or soul-spark, the innermost divine essence of man, is characterized by symbols which can just as well express a God-image, namely the image of Deity unfolding in the world, in nature, and in man. Carl Jung, CW 9i, Para 717


"The forlornness of consciousness in our world is due primarily to the loss of instinct ..."
- Carl Jung
The Undiscovered Self, p.83
JUNG

013 The forlornness of consciousness in our world is due primarily to the loss of instinct, and the reason for this lies in the development of the human mind over the past aeon.

The forlornness of consciousness in our world is due primarily to the loss of instinct, and the reason for this lies in the development of the human mind over the past aeon.

The more power man had over nature, the more his knowledge and skill went to his head, and the deeper became his contempt for the merely natural and accidental, for that which is irrationally given – including the objective psyche, which is all that consciousness is not.

In contrast to the subjectivism of the conscious mind the unconscious is objective, manifesting itself mainly in the form of contrary feelings, fantasies, emotions, impulses and dreams, none of which one makes oneself but which come upon one objectively.

Even today psychology is still, for the most part, the science of conscious contents, measured as far as possible by collective standards.

The individual psyche has become a mere accident, a “random” phenomenon, while the unconscious, which can manifest itself only in the real, “irrationally given” human being, has been ignored altogether.

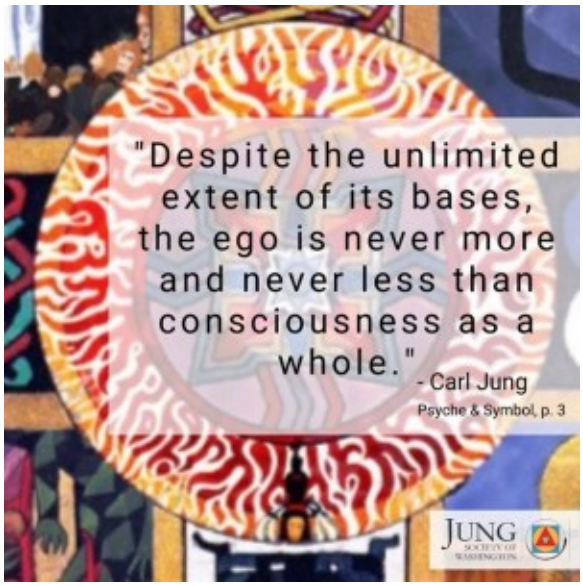
This was not the result of carelessness or of lack of knowledge, but of downright resistance to the mere possibility of there being a second psychic authority besides the ego.

It seems a positive menace to the ego that its monarchy can be doubted.

The religious person, on the other hand, is accustomed to the thought of not being sole master in his own house.

He believes that God, and not he himself, decides in the end.

But how many of us would dare to let the will of God decide, and which of us would not feel embarrassed if he had to say how far the decision came from God himself? Carl Jung, Undiscovered Self, Page 61

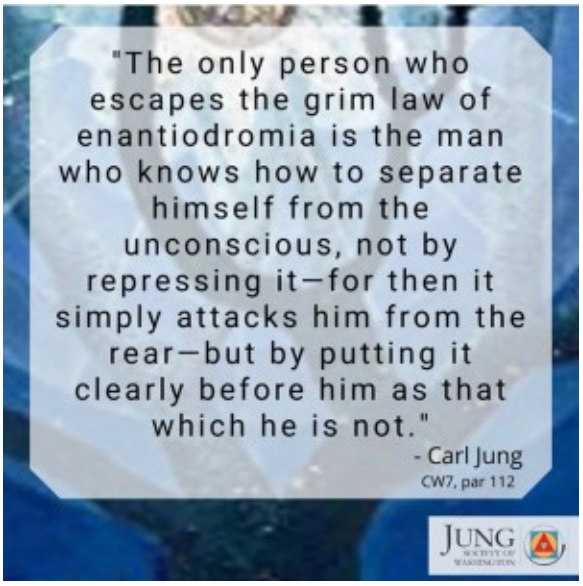

"Despite the unlimited extent of its bases, the ego is never more and never less than consciousness as a whole."
- Carl Jung
Psyche & Symbol, p. 3
JUNG

014 Although its bases are in themselves relatively unknown and unconscious, the ego is a conscious factor par excellence.

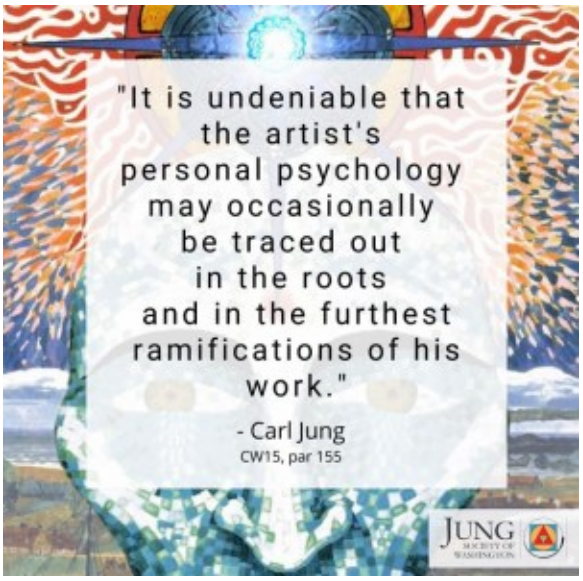
Although its bases are in themselves relatively unknown and unconscious, the ego is a conscious factor par excellence.

It is even acquired, empirically speaking, during the individual's lifetime.

It seems to arise in the first place from the collision between the somatic factor and the environment, and, once established as a subject, it goes on developing from further collisions with the outer world and the inner. Carl Jung, CW 9ii, Para 6


"The only person who escapes the grim law of enantiodromia is the man who knows how to separate himself from the unconscious, not by repressing it—for then it simply attacks him from the rear—but by putting it clearly before him as that which he is not."
- Carl Jung
CW7, par 112
JUNG

015 The only person who escapes the grim law of enantiodromia is the man who knows how to separate himself from the unconscious, not by repressing it—for then it simply attacks him from the rear—but by putting it clearly before him as that which he is not. Carl Jung, CW 7, Para 112


"It is undeniable that the artist's personal psychology may occasionally be traced out in the roots and in the furthest ramifications of his work."
- Carl Jung
CW15, par 155
JUNG

016 It is undeniable that the artist’s personal psychology may occasionally be traced out in the roots and in the furthest ramifications of his work.

It was Freud’s great discovery that neuroses have a quite definite psychic cause, and that they originate in real or imagined emotional experiences in early childhood.

Some of his followers, in particular Rank and Stekel, adopted a similar approach and arrived at similar results.

It is undeniable that the artist’s personal psychology may occasionally be traced

out in the roots and in the furthest ramifications of his work.

This view, that personal factors in many ways determine the artist's choice of material and the form he gives it, is not in itself new.

Credit, however, is certainly due to the Freudian school for showing how far-reaching this influence is and the curious analogies to which it gives rise. Carl Jung, CW 15, Para 155

017 The sin to be repented, of course, is unconsciousness.

St. Paul's concept of (ignorantia) may not be too far removed from ayv &a-ia, since both mean the initial, unconscious condition of man. When God "looked down" on the times of ignorance, the Greek word used here, (Vulgate: despiciens) has the connotation *to disdain, despise.

At all events, Gnostic tradition says that when the highest God saw what miserable, unconscious creatures these human beings were whom the demiurge had created, who were not even able to walk upright, he immediately got the work of redemption under way.

And in the same passage in the Acts, Paul reminds the Athenians that they were "God's offspring," and that God, looking back disapprovingly on "the times of ignorance," had sent the message to mankind, commanding "all men everywhere to repent."

Because that earlier condition seemed to be altogether too wretched, the perdvoia (transformation of mind) took on the moral character of repentance of sins, with the result that the Vulgate could translate it as "poenitentiam agere."

The sin to be repented, of course, is unconsciousness.

As we have seen, it is not only man who is in this condition, but also, according to the Gnostics, the God without consciousness.

This idea is more or less in line with the traditional Christian view that God was transformed during the passage from the Old Testament to the New, and, from being the God of wrath, changed into the God of Love a thought that is expressed very clearly by Nicolaus Caussin in the seventeenth century. Carl Jung, CW 9ii, Para 299

"Let us thank the life I have lived for all the happy and all the sad hours, for every joy, for every sadness."
- Carl Jung
Red Book, p, 128
JUNG

018 Let us thank the life I have lived for all the happy and all the sad hours, for every joy, for every sadness. Carl Jung, The Red Book, Page 232

This life is the way, the long sought-after way to the unfathomable, which we call divine.

There is no other way, all other ways are false paths.

I found the right way, it led me to you, to my soul. I return, tempered and purified.

Do you still know me? How long the separation lasted!

Everything has become so different. And how did I find you? How strange my journey was!

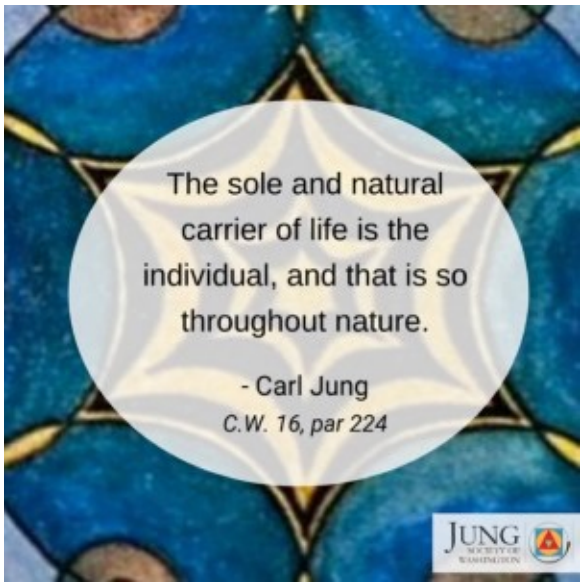
What words should I use to tell you on what twisted paths a good star has guided me to you?

Give me your hand, my almost forgotten soul.

How warm the joy at seeing you again, you long disavowed soul. Life has led me back to you.

Let us thank the life I have lived for all the happy and all the sad hours, for every joy, for every sadness.

My soul, my journey should continue with you. I will wander with you and ascend to my solitude. Carl Jung, The Red Book, Page 232



019 The sole and natural carrier of life is the individual, and that is so throughout nature. Carl Jung, CW 16, Para 224

If, then, man cannot exist without society, neither can he exist without oxygen, water, albumen, fat, and so forth.

Like these, society is one of the necessary conditions of his existence.

It would be ludicrous to maintain that man lives in order to breathe air. It is equally ludicrous to say that the individual exists for society.

“Society” is nothing more than a term, a concept for the symbiosis of a group of human beings.

A concept is not a carrier of life.

The sole and natural carrier of life is the individual, and that is so throughout nature.

“Society” or “State” is an agglomeration of life-carriers and at the same time, as an organized form of these, an important condition of life.

It is therefore not quite true to say that the individual can exist only as a particle in society.

At all events man can live very much longer without the State than without

air. Carl Jung, CW 16, Para 224

020 These examples show that psychic symptoms need to be judged with the greatest caution.

This is also true of the various forms of transference and its contents.

They sometimes set the doctor almost insoluble problems or cause him all manner of worries which may go to the limits of the endurable and even beyond.

Particularly if he has a marked ethical personality and takes his psychological work seriously, this may lead to moral conflicts and divided loyalties whose real or supposed incompatibility has been the occasion of more than one disaster.

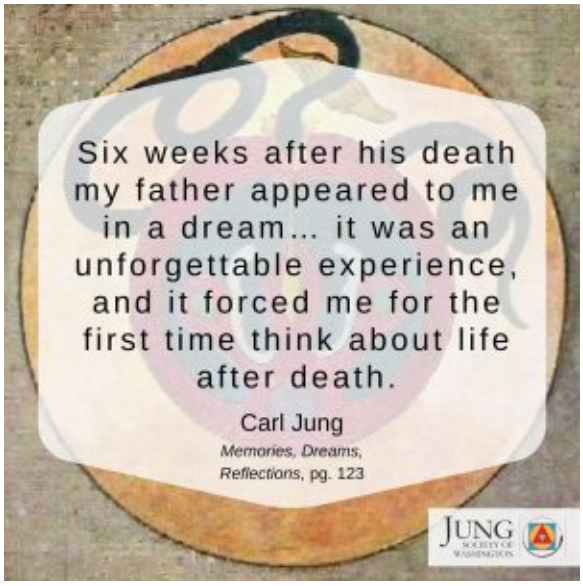
On the basis of long experience I would therefore like to warn against too much therapeutic enthusiasm.

Psychological work is full of snags, but it is just here that incompetents swarm.

The medical faculties are largely to blame for this, because for years they refused to admit the psyche among the aetiological factors of pathology, even though they had no other use for it.

Ignorance is certainly never a recommendation, but often the best knowledge is not enough either.

Therefore I say to the psychotherapist: let no day pass without humbly remembering that everything has still to be learned. Carl Jung, CW 16, Para 464


Six weeks after his death my father appeared to me in a dream... it was an unforgettable experience, and it forced me for the first time think about life after death.
Carl Jung
Memories, Dreams, Reflections, pg. 123
JUNG

021 Six weeks after his death my father appeared to me in a dream.

Suddenly he stood before me and said that he was coming back from his holiday.

He had made a good recovery and was now coming home.

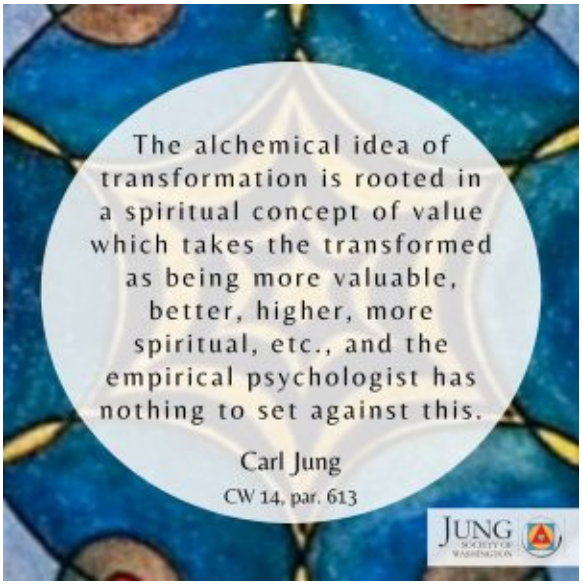
I thought he would be annoyed with me for having moved into his room. But not a bit of it!

Nevertheless, I felt ashamed because I had imagined he was dead. Two days later the dream was repeated.

My father had recovered and was coming home, and again I reproached myself because I had thought he was dead.

Later I kept asking myself: "What does it mean that my father returns in dreams and that he seems so real?"

It was an unforgettable experience, and it forced me for the first time to think about life after death. Carl Jung, MDR, Page 96-97


The alchemical idea of transformation is rooted in a spiritual concept of value which takes the transformed as being more valuable, better, higher, more spiritual, etc., and the empirical psychologist has nothing to set against this.
Carl Jung
CW 14, par. 613
JUNG

022 Although this quaternio plays a considerable role in alchemy, it is not a product of alchemical speculation but an archetype which can be traced back to the primitive marriage class system (four-kin system).

As a quaternity it represents a whole judgment and formulates the psychic structure of man's totality.

This expresses on the one hand the structure of the individual, i.e., a male or female ego in conjunction with the contrasexual unconscious, and on the other hand the ego's relation to the other sex, without which the psychological individual remains incomplete. (By this I mean primarily a psychic relationship.)

But in this schema the idea of transformation, so characteristic of alchemy, is missing.

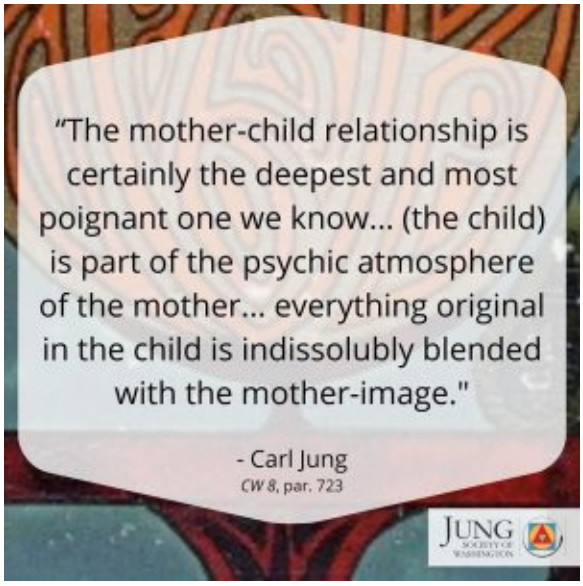
As a scientific discipline, empirical psychology is not in a position to establish whether the conscious ego ranks "higher" or "lower" than the anima, which, like the ego, has a positive and a negative aspect.

Science does not make value-judgments, and though psychology has a concept of "value" it is nothing but a concept of "intensity": one complex of ideas has a higher value when its power of assimilation proves stronger than that of another.

The alchemical idea of transformation is rooted in a spiritual concept of value which takes the "transformed" as being more valuable, better, higher, more spiritual, etc., and the empirical psychologist has nothing to set against this.

But since evaluating and estimating are functions of feeling and nevertheless do play a role in psychology, value must somehow be taken into account.

This happens when an assertion or value-judgment is accepted as an intrinsic part of the description of an object. Carl Jung, CW 14, Para 613


"The mother-child relationship is certainly the deepest and most poignant one we know... (the child) is part of the psychic atmosphere of the mother... everything original in the child is indissolubly blended with the mother-image."
- Carl Jung
CW 8, par. 723
JUNG

024 In order to explain this, I should use the following argument.

The mother-child relationship is certainly the deepest and most poignant one we know; in fact, for some time the child is, so to speak, a part of the mother's body.

Later it is part of the psychic atmosphere of the mother for several years, and in this way everything original in the child is indissolubly blended with the mother-image.

This is true not only for the individual, but still more in a historical sense.

It is the absolute experience of our species, an organic truth as unequivocal as the relation of the sexes to one another.

Thus there is inherent in the archetype,

in the collectively inherited mother-image, the same extraordinary intensity of relationship which instinctively impels the child to cling to its mother.

With the passing of the years, the man grows naturally away from the mother—provided, of course, that he is no longer in a condition of almost animal-like primitivity and has attained some degree of consciousness and culture—but he does not outgrow the archetype in the same natural way.

If he is merely instinctive, his life will run on without choice, since freedom of will always presupposes consciousness.

It will proceed according to unconscious laws, and there will be no deviation from the archetype.

But, if consciousness is at all effective, conscious contents will always be overvalued to the detriment of the unconscious, and from this comes the illusion that in separating from the mother nothing has happened except that one has ceased to

be the child of this individual woman.

Consciousness only recognizes contents that are individually acquired; hence it recognizes only the individual mother and does not know that she is at the same time the carrier and representative of the archetype, of the "eternal" mother.

Separation from the mother is sufficient only if the archetype is included, and the same is true of separation from the father. Carl Jung, CW 8, Para 723

025 For such people it is technically very simple to note down the "other" voice in writing and to answer its statements from the standpoint of the ego.

It is exactly as if a dialogue were taking place between two human beings with equal rights, each of whom gives the other credit for a valid argument and considers it worthwhile to modify the conflicting standpoints by means of thorough comparison and discussion or else to distinguish them clearly from one another.

Since the way to agreement seldom stands open, in most cases a long conflict will have to be borne, demanding sacrifices from both sides.

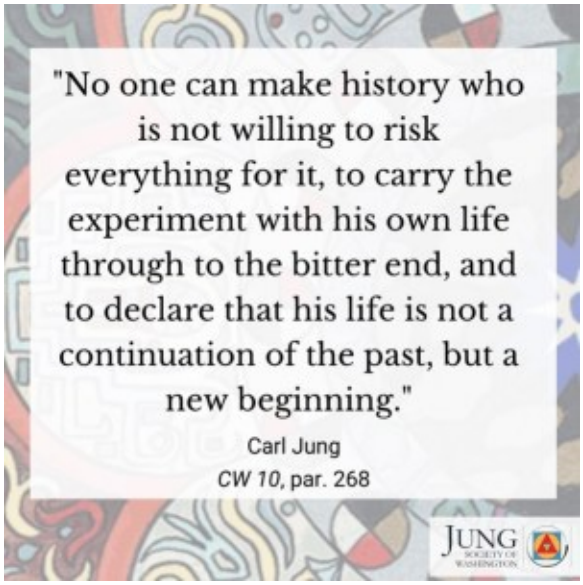
Such a rapprochement could just as well take place between patient and analyst, the role of devil's advocate easily falling to the latter.

The present day shows with appalling clarity how little able people are to let the other man's argument count, although this capacity is a fundamental and indispensable condition for any human community.

Everyone who proposes to come to terms with himself must reckon with this basic problem.

For, to the degree that he does not admit the validity of the other person, he denies the "other" within himself the right to exist—and vice versa.

The capacity for inner dialogue is a touchstone for outer objectivity. Carl Jung, CW 8, Para 187


"No one can make history who is not willing to risk everything for it, to carry the experiment with his own life through to the bitter end, and to declare that his life is not a continuation of the past, but a new beginning."
Carl Jung
CW 10, par. 268
JUNG

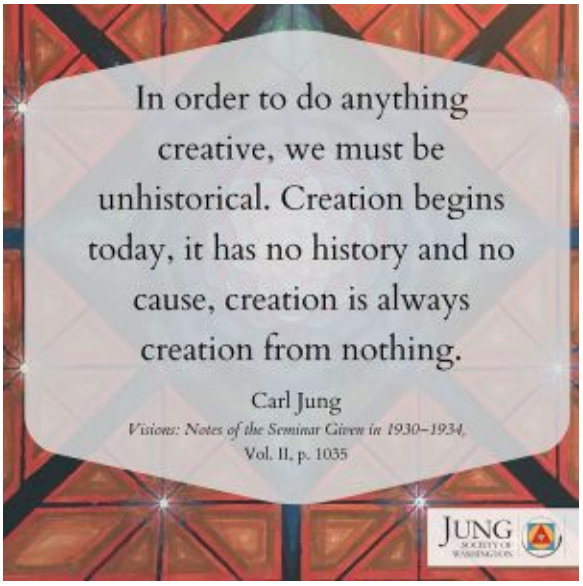
026 Who, then, will blame her for hesitating?

Do not most men prefer to rest on their laurels rather than get into a hopeless conflict as to whether they shall or shall not make history?

In the end it boils down to this: is one prepared to break with tradition, to be "unhistorical" in order to make history, or not?

No one can make history who is not willing to risk everything for it, to carry the experiment with his own life through to the bitter end, and to declare that his life is not a continuation of the past, but a new beginning.

Mere continuation can be left to the animals, but inauguration is the prerogative of man, the one thing he can boast of that lifts him above the beasts. Carl Jung, CW 10, Para 268


In order to do anything creative, we must be unhistorical. Creation begins today, it has no history and no cause, creation is always creation from nothing.
Carl Jung
Visions: Notes of the Seminar Given in 1930–1934,
Vol. II, p. 1035
JUNG

027 In order to do anything creative, we must be unhistorical. Creation begins today, it has no history and no cause, creation is always creation from nothing.

To be historical is a sort of sterility.

In order to do anything creative, we must be unhistorical.

Creation begins today, it has no history and no cause, creation is always creation from nothing.

To be historical is a sort of sterility.

It is nice to live as the ancestors have always lived, to live in the same house, eat the same food, sleep in the same beds, wear the same clothes.

I have nothing to say against that, it is awfully nice.

But it is an awkward fact that man has at times a fit of enterprise and then he is bound to do something different.

We don’t know whether it is better, but we have to do something about this thing that is bubbling up and wanting to create.

It is most natural, yet to that theologian it was a tremendous thing that anybody should dream of trying to go beyond history; he was afraid to step on the past and go beyond.

For then one faces the great question.

Therefore it needs the philosophy of the East, the enterprising spirit of the crusader, the longing of Ahasuerus, and the willingness to suffer like Christ.

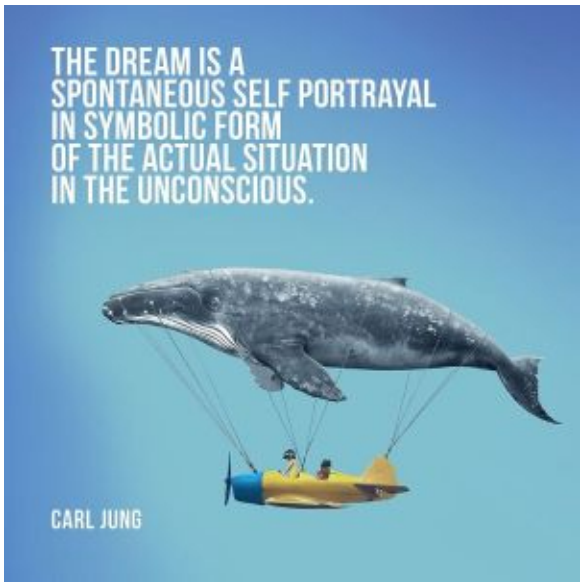
Christ was utterly unhistorical, he was a rebel, in the eyes of the Jewish law he was most sinful.

And what are the theologians doing about him?

If they want to be true followers of Christ, they shall begin every day anew, they shall not repeat old words, they shall not say: "This is a revelation that once took place and since then God has been unable to do anything new."

That is not true because the spirit is forever living and forever beginning something new, the spirit is creative.

At times the spirit goes to sleep and there is no tension for a while, but then it gathers up steam and creates an explosion, and that is utterly unhistorical. Carl Jung, Visions Seminar, Page 1035-1036



028 As against Freud's view that the dream is essentially a wish-fulfilment, I hold with my friend and collaborator Alphonse Maeder that the dream is a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious.

Our view coincides at this point with the conclusions of Silberer.

The agreement with Silberer is the more gratifying in that it came about as the result of mutually independent work. Carl Jung, CW 8, Para 505

029 nobody can afford to look round and to wait for someone else to do what he is loath to do himself. Carl Jung, Man and His Symbols, Page 91

030 In this way, too, the matter-of-fact and the commonplace come to wear an altered countenance and can even acquire a new glamour. For it all depends on how we look at things, and not on how they are in themselves. The least of things with a meaning is worth more in life than the greatest of things without it. Carl Jung, CW 17, Para 96

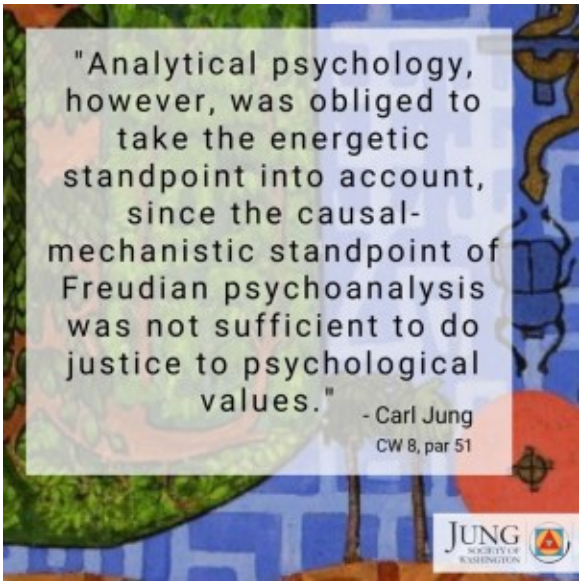
031 Man needs difficulties; they are necessary for health. Carl Jung, CW 8, Para 143

032 We cannot change anything unless we accept it. Condemnation does not liberate, it oppresses. I am the oppressor of the person I condemn, not his friend and fellow sufferer.

I do not in the least mean to say that we must never pass judgment when we desire to help and improve.

But if the doctor wishes to help a human being he must be able to accept him as he is.

And he can do this in reality only when he has already seen and accepted himself as he is. Carl Jung, CW 11, Para 519


"Analytical psychology, however, was obliged to take the energetic standpoint into account, since the causal-mechanistic standpoint of Freudian psychoanalysis was not sufficient to do justice to psychological values."
- Carl Jung
CW 8, par 51
JUNG

033 This way of looking at things has long been familiar.

Everyone speaks of the "storms of youth" which yield to the "tranquility of age."

We speak, too, of a "confirmed belief" after "battling with doubts," of "relief from inner tension," and soThis is the involuntary energic standpoint shared by everyone.

For the scientific psychologist, of course, it remains valueless so long as he feels no need to estimate psychological values, while for physiological psychology this problem does not arise at all.

Psychiatry, as opposed to psychology, is purely descriptive, and until recently it has not concerned itself at all about psychological causality, has in fact even denied it.

Analytical psychology, however, was obliged to take the energic standpoint into account, since the causal-mechanistic standpoint of Freudian psychoanalysis was not sufficient to do justice to psychological values.

Value requires for its explanation a quantitative concept, and a qualitative concept like sexuality can never serve as a substitute.

A qualitative concept is always the description of a thing, a substance; whereas a quantitative concept deals with relations of intensity and never with a substance or a thing.

A qualitative concept that does not designate a substance, a thing, or a fact is a more or less arbitrary exception, and as such I must count a qualitative, hypostatized concept of energy.

A scientific causal explanation now and then needs assumptions of this kind,

yet they must not be taken over merely for the purpose of making

an energic standpoint superfluous.

The same is true of the theory of energy, which at times shows a tendency to deny substance in order to become purely teleological or finalistic.

To substitute a qualitative concept for energy is inadmissible, for that would be a specification of energy, which is in fact a force.

This would be in biology vitalism, in psychology sexualism (Freud), or some other "ism," in so far as it could be shown that the investigators reduced the energy of the total psyche to one definite force or drive.

But drives, as we have shown, are specific forms of energy.

Energy includes these in a higher concept of relation, and it cannot express anything else than the relations between psychological values. Carl Jung, CW 8, Para 51

CG Jung
Society of Atlanta
If you are in yourself,
You become aware
Of your incapacity.
You will see how little capable
You are of imitating the heroes
& of being a hero yourself.
So you will also no longer
Force others to become heroes
Like you,
They suffer from incapacity.
-CG Jung, Liber Primus
fol. v(r)/v(v)

034 If you are in your solitude, and all the space around you has become cold and unending, then you have moved far from men, and at the same time you have come near to them as never before.

Selfish desire only apparently led you to men, but in reality it led you away from them and in the end to yourself, which to you and to others was the most remote.

But now, if you are in solitude, your God leads you to the God of others, and

through that to the true neighbor, to the neighbor of the self in others.

If you are in yourself, you become aware of your incapacity.

You will see how little capable you are of imitating the heroes and of being a hero yourself.

So you will also no longer force others to become heroes.

Like you, they suffer from incapacity.

Incapacity, too, wants to live, but it will overthrow your Gods. Carl Jung, The Red Book, Page 245

The greater the tension, the greater the potential. Great energy springs from a correspondingly great tension of opposites.
Carl Jung
CW 13, par. 154
JUNG

035 But the greater the tension, the greater the potential.

Great energy springs from a correspondingly great tension of opposites.

It was to the constellation of the most powerful opposites within him that Paracelsus owed his almost daemonic energy, which was not an unalloyed gift of God but went hand in hand with his impetuous and quarrelsome temperament, his hastiness, impatience, discontentedness, and his arrogance.

Not for nothing was Paracelsus the prototype of Faust, whom Jacob Burckhardt once called "a great primordial image" in the soul of every German.

From Faust the line leads direct to Nietzsche, who was a Faustian man if ever there was one.

What still maintained the balance in the case of Paracelsus and Angelus Silesius —"I under God and God under me"—was lost in the twentieth century, and the scale sinks lower and lower under the weight of an ego that fancies itself more and more godlike.

Paracelsus shared with Angelus Silesius his inner piety and the touching but dangerous simplicity of his relationship to God.

But alongside this spirituality a countervailing chthonic spirit made itself felt to an almost frightening degree: there was no form of manticism and magic that Paracelsus did not practise himself or recommend to others.

Dabbling in these arts—no matter how enlightened one thinks one is—is not without its psychological dangers.

Magic always was and still is a source of fascination.

At the time of Paracelsus, certainly, the world teemed with marvels: everyone was conscious of the immediate presence of the dark forces of nature.

Astronomy and astrology were not yet separated.

Kepler still cast horoscopes.

Instead of chemistry there was only alchemy. Amulets, talismans, spells for healing wounds and diseases were taken as a matter of course.

A man so avid for knowledge as Paracelsus could not avoid a thorough investigation of all these things, only to discover that strange and remarkable effects resulted from their use.

But so far as I know he never uttered a clear warning about the psychic dangers of magic for the adept.

He even scoffed at the doctors because they understood nothing of magic.

But he does not mention that they kept away from it out of a quite justifiable fear.

And yet we know from the testimony of Conrad Gessner, of Zurich, that the very doctors whom Paracelsus attacked shunned magic on religious grounds and accused him and his pupils of sorcery.

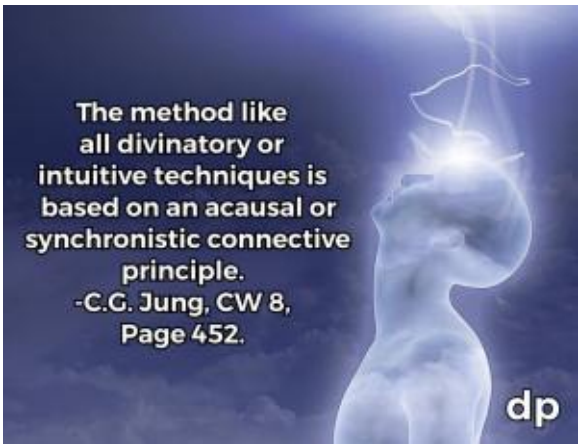
Writing to Crato von Crafftheim about Paracelsus's pupil Adam von Bodenstein, Gessner says:

"I know that most people of this kind are Arians and deny the divinity of Christ . . . Oporin in Basel, once a pupil of Theophrastus and his private assistant [familiaris], reported strange tales concerning the latter's intercourse with demons. They are given to senseless astrology, geomancy, necromancy, and other forbidden arts. I myself suspect that they are the last of the Druids, those of the ancient Celts who were instructed for several years in underground places by demons. It is also certain that such things are done to this very day at Salamanca in Spain. From this school also arose the wandering scholars, as they are commonly called. The most

famous of these was Faust, who died not so long ago."

Elsewhere in the same letter Gessner writes:

"Theophrastus has assuredly been an impious man and a sorcerer [magus], and has had intercourse with demons." Carl Jung, CW 13, Para 154


The method like all divinatory or intuitive techniques is based on an acausal or synchronistic connective principle.
-C.G. Jung, CW 8, Page 452.
dp

036

The method, like all divinatory or intuitive techniques, is based on an acausal or synchronistic connective principle.

In practice, as any unprejudiced person will admit, many obvious cases of synchronicity occur during the experiment, which could be rationally and somewhat arbitrarily explained away as mere projections.

But if one assumes that they really are what they appear to be, then they can only be meaningful coincidences for which, as far as we know, there is no causal explanation.

The method consists either in dividing the forty-nine yarrow stalks into two heaps at random and counting off the heaps by threes and fives, or in throwing three coins six times, each line of the hexagram being determined by the value of obverse and reverse (heads 3, tails 2).

The experiment is based on a triadic principle (two trigrams) and contains sixty-four mutations, each corresponding to a psychic situation.

These are discussed at length in the text and appended commentaries.

There is also a Western method of very ancient origin which is based on the same general principle as the / Ching, the only difference being that in the West this principle is not triadic but, significantly enough, tetradic, and the result is not a hexagram built up of Yang and Yin lines but sixteen figures composed of odd and even numbers.

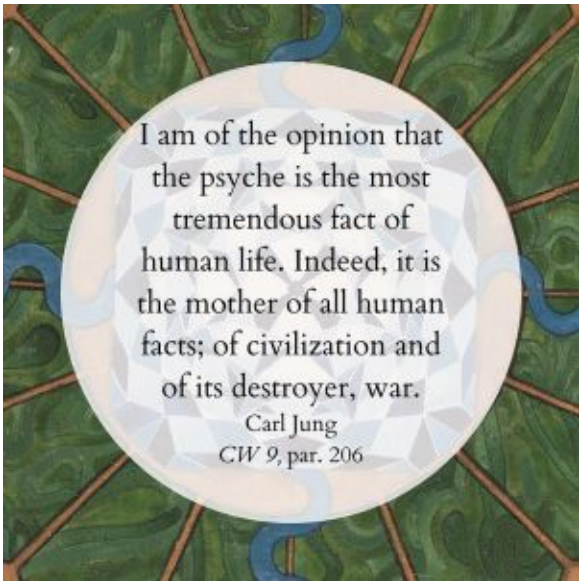
Twelve of them are arranged, according to certain rules, in the astrological houses.

The experiment is based on 4 X 4 lines consisting of a random number of points which the questioner marks in the sand or on paper from right to left.

In true Occidental fashion the combination of all these factors goes into considerably more detail than the / Ching.

Here too there are any amount of meaningful coincidences, but they are as a rule harder to understand and therefore less obvious than in the latter.

In the Western method, which was known since the thirteenth century as the Ars Geomantica or the Art of Punctation and enjoyed a widespread vogue, there are no real commentaries, since its use was only mantic and never philosophical like that of the / Ching. Carl Jung, CW 8, Para 866


I am of the opinion that the psyche is the most tremendous fact of human life. Indeed, it is the mother of all human facts; of civilization and of its destroyer, war.
Carl Jung
CW 9, par. 206

037 This a process that we can in any way observe.

We can neither measure nor weigh nor photograph it.

It is entirely beyond sense perception.

We have to do here with a purely psychic reality, which is transmitted to us only indirectly through personal statements.

One speaks of rebirth; one professes rebirth; one is filled with rebirth.

This we accept as sufficiently real. We are not concerned here with the question: is rebirth a tangible process of some sort?

We have to be content with its psychic reality.

I hasten to add that I am not alluding to the vulgar notion that anything "psychic" is either nothing at all or at best even more tenuous than a gas.

Quite the contrary; I am of the opinion that the psyche is the most tremendous fact of human life.

Indeed, it is the mother of all human facts; of civilization and of its destroyer, war.

All this is at first psychic and invisible.

So long as it is "merely" psychic it cannot be experienced by the senses, but

is nonetheless indisputably real.

The mere fact that people talk about rebirth, and that there is such a concept at all, means that a store of psychic experiences designated by that term must actually exist.

What these experiences are like we can only infer from the statements that have been made about them.

So, if we want to find out what rebirth really is, we must turn to history in order to ascertain what "rebirth" has been understood to mean. Carl Jung, CW 9i, Para 206

038 You gain everything from the God whom you bear, but not his weapon, since he crushed it.

He who conquers needs weapons. But what else do you want to conquer?

You cannot conquer more than the earth. And what is the earth?

It is round all over and hangs like a drop in the cosmos.

You will not reach the sun, and your power will not even extend to the barren moon; you will conquer neither the sea, nor the snow on the poles, nor the sands of the desert, but only a few spots on the green earth.

You will not conquer anything for any length of time. Your power will turn into dust tomorrow, for above all-at the very least you must conquer death.

So do not be a fool, throw down your weapon. God himself smashed his weapon.

Armor is enough to protect you from fools who still suffer from the need to conquer.

God's armor will make you invulnerable and invisible to the worst foo Carl Jung, The Red Book, Page 283

CG Jung
Society of Atlanta
"Man, however, can never see this beginning;
He always sees only one & not the other,
Or the other & not the one,
But never that which the one as well as the other
Encloses in itself."
- CG Jung, *Liber Secundus* 137/138

039 Man, however, can never see this beginning; he always sees only one and not the other, or the other and not the one, but never that which the one as well as the other encloses in itself.

The point of origin is where the mind and the will stand still; it is a state of suspension that evokes my outrage, my defiance and eventually my greatest fear.

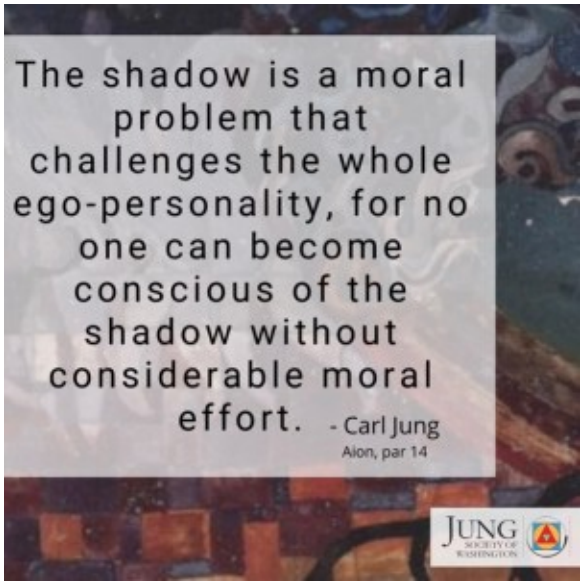
For I can see nothing anymore and can no longer want anything.

Or at least that is how it seems to me.

The way is a highly peculiar standstill of everything that was previously movement, it is a blind waiting, a doubtful listening and groping.

One is convinced that one will burst.

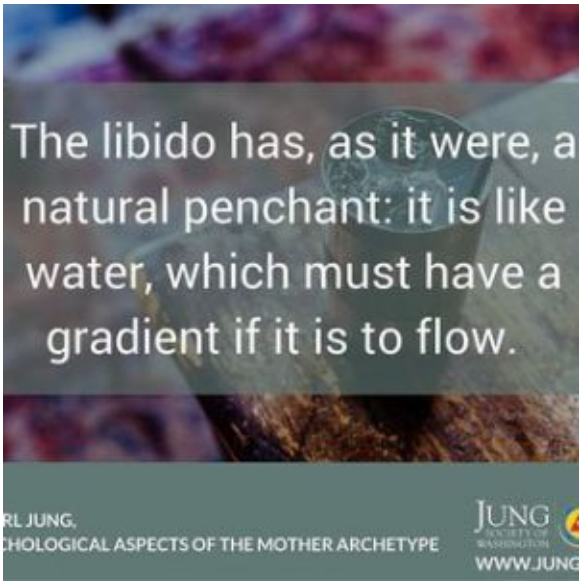
But the resolution is born from precisely this tension, and it almost always appears where one did not expect it. Carl Jung, The Red Book, Page 311


The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort.
- Carl Jung
Aion, par 14
JUNG

040 The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort.

To become conscious of It involves recognizing the dark aspects of the personality as present and real.

This act is the essential condition for any kind of self-knowledge, and It therefore, as a rule, meets with considerable resistance. Indeed, self-knowledge as a psychotherapeutic measure frequently requires much painstaking work extending over a long period. Carl Jung, CW 9ii, Para 14


The libido has, as it were, a natural penchant: it is like water, which must have a gradient if it is to flow.
RL JUNG,
CHOLOGICAL ASPECTS OF THE MOTHER ARCHETYPE
JUNG
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041 The instincts operate most smoothly when there is no consciousness to conflict with them, or when what consciousness there is remains firmly attached to instinct.

This condition no longer applies even to primitive man, for everywhere we find psychic systems at work which are in some measure opposed to pure instinctuality.

And if a primitive tribe shows even the smallest traces of culture, we find that creative fantasy is continually engaged in producing analogies to instinctual processes in order to free the libido from sheer instinctuality by guiding it towards analogical ideas.

These systems have to be constituted in such a way that they offer the libido a kind of natural gradient.

For the libido does not incline to anything, otherwise it would be possible to turn it in any direction one chose.

But that is the case only with voluntary processes, and then only to a limited degree.

The libido has, as it were, a natural penchant: it is like water, which must have a gradient if it is to flow.

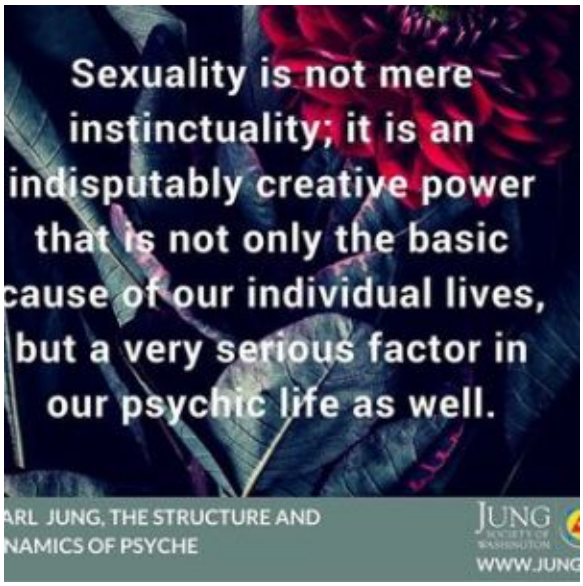
The nature of these analogies is therefore a serious problem because, as we have said, they must be ideas which attract the libido.

Their special character is, I believe, to be discerned in the fact that they are archetypes, that Is, universal and inherited patterns which, taken together, constitute the structure of the unconscious.

When Christ, for instance, speaks to Nicodemus of spirit and water, these are not just random ideas, but typical ones which have always exerted a powerful

fascination on the mind.

Christ is here touching on the archetype, and that, if anything, will convince Nicodemus, for the archetypes are the forms or river-beds along which the current of psychic life has always flowed. Carl Jung, CW 5, Para 337


Sexuality is not mere instinctuality; it is an indisputably creative power that is not only the basic cause of our individual lives, but a very serious factor in our psychic life as well.
RL JUNG, THE STRUCTURE AND
NAMICS OF PSYCHE
JUNG
WWW.JUNG

042 The conflict between ethics and sex today is not just a collision between instinctuality and morality, but a struggle to give an instinct its rightful place in our lives, and to recognize in this instinct a power which seeks expression and evidently may not be trifled with, and therefore cannot be made to fit in with our well-meaning moral laws.

Sexuality is not mere instinctuality; it is an indisputably creative power that is not only the basic cause of our individual lives, but a very serious factor in our psychic life as well.

Today we know only too well the grave consequences that sexual disturbances can bring in their train.

We could call sexuality the spokesman of the instincts, which is why from the spiritual standpoint sex is the chief antagonist, not because sexual indulgence is in itself more immoral than excessive eating and drinking, avarice, tyranny, and other extravagances, but because the spirit senses in sexuality a counterpart equal and indeed akin to itself. For just as the spirit would press sexuality, like every other instinct, into its service, so sexuality has an ancient claim upon the spirit, which it once—in procreation, pregnancy, birth, and childhood—contained within itself, and whose passion the spirit can never dispense with in its creations.

Where would the spirit be if it had no peer among the instincts to oppose it? It would be nothing but an empty form.

A reasonable regard for the other instincts has become for us a self-evident necessity, but with sex it is different.

For us sex is still problematical, which means that on this point we have not reached a degree of consciousness that would enable us to do full justice to the instinct without appreciable moral injury.

Freud is not only a scientific investigator of sexuality, but also its champion; therefore, having regard to the great importance of the sexual problem, I recognize the moral justification of his concept of sexuality even though I cannot accept it scientifically. Carl Jung, CW 8, Para 107

... if the risk is not taken, the
meaning of life is somehow violated
and the whole future is condemned
to hopeless staleness, to a drab grey
lit only by will-o'-the-wisps.
ARL JUNG,
E SYMBOLS OF TRANSFORMATION
JUNG
SOCIETY OF
WASHINGTON

043 The spirit of evil is fear, negation, the adversary who opposes life in its struggle for eternal duration and thwarts every great deed, who infuses into the body the poison of weakness and age through the treacherous bite of the serpent; he is the spirit of regression, who threatens us with bondage to the mother and with dissolution and extinction in the unconscious.

For the hero, fear is a challenge and a task, because only boldness can deliver from fear.

And if the risk is not taken, the meaning of life is somehow violated, and the whole future is condemned to hopeless staleness, to a drab grey lit only by will-o'-the-wisps. Carl Jung, CW 5, Para 551

044 It is difficult to be a saint, because even a patient and longsuffering nature will not readily endure such a high degree of differentiation and defends itself in its own way.

The constant companion of sanctity is temptation, without which no true saint can live.

We know that these temptations can pass off unconsciously, so that only their equivalents reach consciousness in the form of symptoms.

We know, too, that Herz traditionally rhymes with Schmerz.

It is a well-known fact that hysterics substitute a physical pain for a psychic

pain which is not felt because repressed.

Catherina Emmerich's biographer has understood this more or less correctly, but her own interpretation of the pain is based, as usual, on a projection: it is always the others who secretly say all sorts of wicked things about her, and this is the cause of her pains.

The facts of the matter are rather different: the renunciation of all life's joys, this fading before the flower, is always painful, and especially painful are the unfulfilled desires and the attempts of nature to break through the barrier of repression, without which no such differentiation would be possible.

The gossip and sarcastic gibes of the sisters very naturally pick on these painful things, so that it must seem to the saint as if her difficulties came from there.

She could hardly know that gossip is very apt to take over the role of the unconscious, and, like a skilled adversary, always aims at the chinks in our armour of which we know nothing. Carl Jung, CW 5, Para 436

045 It would seem that one can pursue any science with the intellect alone except psychology, whose subject- the psyche has more than the two aspects mediated by sense-perception and thinking.

The function of value feeling is an integral part of our conscious orientation and ought not to be missing in a psychological judgment of any scope, otherwise the model we are trying to build of the real process will be incomplete.

Every psychic process has a value quality attached to it, namely its feeling-tone.

This indicates the degree to which the subject is affected by the process or how much it means to him (in so far as the process reaches consciousness at all).

It is through the "affect" that the subject becomes involved and so comes to feel the whole weight of reality.

The difference amounts roughly to that between a severe illness which one reads about in a textbook and the real illness which one has.

In psychology one possesses nothing unless one has experienced it in reality.

Hence a purely intellectual insight is not enough, because one knows only the words and not the substance of the thing from inside. Carl Jung, CW 9ii, Para 61

046 Yet things are not quite so simple as that.

Eros is a questionable fellow and will always remain so, whatever the legislation of the future may have to say about it.

He belongs on one side to man's primordial animal nature which will endure as long as man has an animal body.

On the other side he is related to the highest forms of the spirit. But he thrives only when spirit and instinct are in right harmony.

If one or the other aspect is lacking to him, the result is injury or at least a lopsidedness that may easily veer towards the pathological.

Too much of the animal distorts the civilized man, too much civilization makes sick animals.

This dilemma reveals the vast uncertainty that Eros holds for man.

For, at bottom, Eros is a superhuman power which, like nature herself, allows itself to be conquered and exploited as though it were impotent.

But triumph over nature is dearly paid for.

Nature requires no explanations of principle, but asks only for tolerance and wise measure. Carl Jung, CW 7, Para 32

047 Dr. Jung: That is true, and that is a positive criterion for the fact that this must be a vision.

Her dreams were full of feeling, she was afraid, excited, she played music. In that last dream of the graveyard in France there was an intense feeling atmosphere.

But this series of images is completely devoid of it, which can only come from the fact that this vision is not the exclusive work of the unconscious; otherwise there would be a mood in it.

Her conscious attitude excludes her feeling, and from that fact you can see how these fantasies are produced.

It is first of all her unconscious that operates; she does not know what is going to happen.

If I asked her what she was going to see next, she would not have the faintest idea; the images that appear are sudden and unexpected, which proves the activity of the unconscious.

But the unconscious, as we have seen from her dreams, is very emotional, it is full of feeling.

And the reason that does not appear is that another factor is operating, her consciousness; since her conscious attitude is intellectual, that extinguishes the feeling.

So the original picture which the unconscious is trying to bring up is peculiarly denaturalized by the searchlight of the intellectual consciousness, and what you see is a sort of compromise between the unconscious and the conscious functions.

Mind you, she is not consciously blotting out the feeling, because she is in the primitive condition where she only perceives things.

Her conscious thinking is still there, but it is exteriorized; it is as if she had left her intellectual apparatus outside in the night somewhere, and somebody else were now playing upon it.

It is apparently left to the guidance of the unconscious, and the two together make a series of pictures of a peculiarly unfeeling nature, in spite of the emotional unconscious being its main substance. Carl Jung, Visions Seminar, Page 99-100

048 No man is so entirely masculine that he has nothing feminine in him.

The fact is, rather, that very masculine men have—carefully guarded and hidden—a very soft emotional life, often incorrectly described as "feminine."

A man counts it a virtue to repress his feminine traits as much as possible, just as a woman, at least until recently, considered it unbecoming to be "mannish."

The repression of feminine traits and inclinations naturally causes these contrasexual demands to accumulate in the unconscious.

No less naturally, the imago of woman (the soul-image) becomes a receptacle for these demands, which is why a man, in his love-choice, is strongly tempted to win the woman who best corresponds to his own unconscious femininity—a woman, in short, who can unhesitatingly receive the projection of his soul.

Although such a choice is often regarded and felt as altogether ideal, it may turn out that the man has manifestly married his own worst weakness. Carl Jung, CW 7, Para 297

049 It is often tragic to see how blatantly a man bungles his own life and the lives of others yet remains totally incapable of seeing how much the whole tragedy originates in himself, and how he continually feeds it and keeps it going.

Not consciously, of course for consciously he is engaged in bewailing and cursing a faithless world that recedes further and further into the distance.

Rather, it is an unconscious factor which spins the illusions that veil his world. And what is being spun is a cocoon, which in the end will completely envelop him. Carl Jung, CW 9ii, CW 18

050 The attempts that have been made, during the last three hundred years, to grasp the psyche are all part and parcel of that tremendous expansion of

knowledge which has brought the universe nearer to us in a way that staggers the imagination.

The thousandfold magnifications made possible by the electron microscope vie with the five hundred million light-year distances which the telescope travels.

Psychology is still a long way from a development similar to that which the other natural sciences have undergone; also, as we have seen, it has been much less able to shake off the trammels of philosophy.

All the same, every science is a function of the psyche, and all knowledge is rooted in it.

The psyche is the greatest of all cosmic wonders and the sine qua non of the world as an object. It is in the highest degree odd that Western man, with but very few—and ever fewer exceptions, apparently pays so little regard to this fact.

Swamped by the knowledge of external objects, the subject of all knowledge has been temporarily eclipsed to the point of seeming nonexistence. Carl Jung, CW 8, Para 357

051 The general function of dreams is to try to restore our psychological balance by producing dream material that re-establishes, in a subtle way, the total psychic equilibrium.

This is what I call the complementary (or compensatory) role of dreams in our psychic make-up.

It explains why people who have unrealistic ideas or too high an opinion of themselves, or who make grandiose plans out of proportion to their real capacities, have dreams of flying or falling.

The dream compensates for the deficiencies of their personalities, and at the same time it warns them of the dangers in their present course.

If the warnings of the dream are disregarded, real accidents may take their place.

The victim may fall downstairs or may have a motor accident. Carl Jung, Memories Dreams Reflections, Page 161-162

052 I was never able to agree with Freud that the dream is a "facade" behind which its meaning lies hidden a meaning already known but maliciously, so to speak, withheld from consciousness.

To me dreams are a part of nature, which harbors no intention to deceive, but expresses something as best it can, just as a plant grows or an animal seeks its food as best it can.

These forms of life, too, have no wish to deceive our eyes, but we may de-

ceive ourselves because our eyes are shortsighted.

Or we hear amiss because our ears are rather deaf but it is not our ears that wish to deceive us.

Long before I met Freud I regarded the unconscious, and dreams, which are its direct exponents, as natural processes to which no arbitrariness can be attributed, and above all no legerdemain.

I knew no reasons for the assumption that the tricks of consciousness can be extended to the natural processes of the unconscious.

On the contrary, daily experience taught me what intense resistance the unconscious opposes to the tendencies of the conscious mind. Carl Jung, Memories Dreams Reflections, Page 161-162

053 If a man knows more than others, he becomes lonely.

But loneliness is not necessarily inimical to companionship, for no one is more sensitive to companionship than the lonely man, and companionship thrives only when each individual remembers his individuality and does not identify himself with others. Carl Jung; Memories Dreams and Reflections; Page 356.

054 Thus, language, in its origin and essence, is simply a system of signs or symbols that denote real occurrences or their echo in the human soul.

We must emphatically agree with Anatole France when he says:

What is thinking? And how does one think?

We think with words; that in itself is sensual and brings us back to nature. Think of it!

a metaphysician has nothing with which to build his world system except the perfected cries of monkeys and dogs.

What he calls profound speculation and transcendental method is merely the stringing together, in an arbitrary order, of onomatopoeic cries of hunger, fear, and love from the primeval forests, to which have become attached, little by little, meanings that are believed to be abstract merely because they are loosely used.

Have no fear that the succession of little cries, extinct or enfeebled, that composes a book of philosophy will teach us so much about the universe that we can no longer go on living in it. Carl Jung, CW 5, Para 13

055 Often the hands know how to solve a riddle with which the intellect has wrestled in vain. Carl Jung, CW 8, Para 180

056 At the same time it is an event that was repeated many times in history, for instance in the case of Caesar and Brutus. Through the myth is extremely old it

is still a subject for repetition, as it expresses the simple fact that envy does not let mankind sleep in peace Carl Jung, CW 5, Para 42

057 Dr. Jung: The scarab, the kheper-ra, has always symbolized the rebirth of the sun, as our patient knows. Green means verdant or vegetation, spring is a spiritual rebirth.

Moreover, rebirth symbolism always means a new uniting of opposites in the process of transformation.

But to bring pairs of opposites together in a static condition is a sort of compromise.

One says sadly: "Alas, yes, black is white and white is black," and that causes a sort of indifferent mixture, an apathetic standstill.

The union is only correct when the opposites grow together in a living progress. You see, the young men nearly ruin themselves here, wounding themselves till the blood pours into the earth.

They are also sacrificed in a way, as the dwarfs are buried alive; the pairs of opposites are injured, they lose their power, and then they unite. Through the sacrificial blood from above, flowing down upon the corpses of the dwarfs below, the scarab is created.

The scarab is a symbol of the union of the opposites, and it is here a rebirth symbol brought about by the activity of the animus.

This is like a mystery play, it is an anticipation of what should happen; it is as if the unconscious were saying to this woman:

"The meaning of what I am showing you is really a mystery of rebirth, it means life, but not as you understand it; the vision says you ran away from the mystery of rebirth because you misunderstood it, you thought that pain should not be, or that fire should not be, and so you cheated yourself; what is being performed before your eyes is what should be." Carl Jung, Visions Seminar, Vol. II, Page 648-649

058 The earliest origins of modern psychotherapy known to history lie in archaic shamanism and in the practices of the medicine men of primitive peoples.

In civilized societies the priest is primarily the guardian of existing collective ritual and tradition; among primitive peoples, however, the figure of the shaman is characterized by individual experience of the world of spirits (which today we call the unconscious) and his main function is the healing of personal illnesses and disturbances in the life of the collective.

He heals the sufferer by means of his own trance, he leads the dead into the "realm of the shadows" and serves as mediator between them and their gods; in a way he watches over their "souls."

"The shaman," says Eliade, "is the great specialist in the human soul; he alone 'sees' it, for he knows its 'form' and its destiny."

His gift of moving freely among the powers of the beyond is sometimes a family inheritance but is more often rooted in an individual experience of vocation.

This is generally heralded by a period of psychic disorientation.

When called, he sets himself apart, turns contemplative; often he receives his call through a dream experience.

Sometimes he falls ill, physically, and is not restored to health until he begins to shamanize.

The shaman is, however, psychically essentially normal, though usually more sensitive and more excitable than other people.

(The Romans speak of genus irritabile vatum, the excitable race of seers.) Marie-Louise Von Franz, C.G. Jung His Myth in Our Time, Page 99

059 The following reflections are my way of attempting to solve this problem.

The conflict between nature and spirit is itself a reflection of the paradox of psychic life.

This reveals a physical and a spiritual aspect which appear a contradiction because, ultimately, we do not understand the nature of psychic life itself.

Whenever, with our human understanding, we want to make a statement about something which in the last analysis we have not grasped and cannot grasp, then we must, if we are honest, be willing to contradict ourselves, we must pull this something into its antithetical parts in order to be able to deal with it at all.

The conflict between the physical and the spiritual aspects only shows that psychic life is in the last analysis an incomprehensible "something."

Without a doubt it is our only immediate experience.

All that I experience is psychic.

Even physical pain is a psychic image which I experience; my sense impressions—for all that they force upon me a world of impenetrable objects occupying space—are psychic images, and these alone constitute my immediate experience, for they alone are the immediate objects of my consciousness.

My own psyche even transforms and falsifies reality, and it does this to such a degree that I must resort to artificial means to determine what things are like apart from myself.

Then I discover that a sound is a vibration of air of such and such a frequency, or that a colour is a wave of light of such and such a length.

We are in truth so wrapped about by psychic images that we cannot penetrate at all to the essence of things external to ourselves.

All our knowledge consists of the stuff of the psyche which, because it alone is immediate, is superlatively real.

Here, then, is a reality to which the psychologist can appeal—namely, psychic reality. Carl Jung, CW 8, Para 680

060 We are all familiar with the sources of the problems that arise in the period of youth.

For most people it is the demands of life which harshly put an end to the dream of childhood.

If the individual is sufficiently well prepared, the transition to a profession or career can take place smoothly.

But if he clings to illusions that are contrary to reality, then problems will surely arise.

No one can take the step into life without making certain assumptions, and occasionally these assumptions are false—that is, they do not fit the conditions into which one is thrown.

Often it is a question of exaggerated expectations, underestimation of difficulties, unjustified optimism, or a negative attitude.

One could compile quite a list of the false assumptions that give rise to the first conscious problems. Carl Jung, CW 8, Para 761

061 Since there is no nag that cannot be ridden to death, all theories of neurosis and methods of treatment are a dubious affair.

So I always find it cheering when businesslike physicians and fashionable consultants aver that they treat patients along the lines of "Adler," or of "Kunkel," or of "Freud," or even of "Jung."

There simply is not and cannot be any such treatment, and even if there could be, one would be on the surest road to failure.

When I treat Mr. X, I have of necessity to use method X, just as with Mrs. Z I have to use method Z.

This means that the method of treatment is determined primarily by the nature of the case.

All our psychological experiences, all points of view whatsoever, no matter from what theory they derive, may be of use on the right occasion.

A doctrinal system like that of Freud or Adler consists on the one hand of technical rules, and on the other of the pet emotive ideas of its author.

Still under the spell of the old pathology, which unconsciously regarded diseases as distinct "entia" in the Paracelsian sense, each of them thought it possible to describe a neurosis as if it presented a specific and clearly defined clinical picture.

In the same way doctors still hoped to capture the essence of the neurosis with doctrinaire classifications and to express it in simple formulae.

Such an endeavour was rewarding up to a point, but it only thrust all the unessential features of the neurosis to the forefront, and thus covered up the one aspect that is essential, namely the fact that this illness is always an intensely individual phenomenon.

The real and effective treatment of neurosis is always individual, and for this reason the stubborn application of a particular theory or method must be characterized as basically wrong.

If it has become evident anywhere that there are not so much illnesses as ill people, this is manifestly the case in neurosis.

Here we meet with the most individual clinical pictures it is possible to imagine, and not only that, but we frequently find in the neuroses contents or components of personality which are far more characteristic of the patient as an individual than the somewhat colourless figure he is all too likely to cut in civilian life.

Because the neuroses are so extraordinarily individualistic, their theoretical formulation is an impossibly difficult task, as it can only refer to the collective features, i.e., those common to many individuals.

But that is precisely the least important thing about the illness, or rather, it is totally irrelevant.

Apart from this difficulty there is something else to be considered, the fact, namely, that nearly every psychological principle, every truth relating to the psyche, must, if it is to be made absolutely true, immediately be reversed.

Thus one is neurotic because one has repressions or because one does not have repressions; because one’s head is full of infantile sex fantasies or because one has no fantasies; because one is childishly unadapted to one’s environment or because one is adapted too exclusively to the environment; because one does or because one does not live by the pleasure principle; because one is too unconscious or because one is too conscious; because one is selfish or because one exists too little as a self; and so on.

These antinomies, which can be multiplied at will, show how difficult and thankless is the task of theory-building in psychology. Carl Jung, CW 17, Para 203

062 The hallmarks of spirit are, firstly, the principle of spontaneous movement and activity; secondly, the spontaneous capacity to produce images independently of sense perception; and thirdly, the autonomous and sovereign manipulation of these images.

This spiritual entity approaches primitive man from outside; but with increasing development it gets lodged in man's consciousness and becomes a subordinate function, thus apparently forfeiting its original character of autonomy.

That character is now retained only in the most conservative views, namely in the religions.

The descent of spirit into the sphere of human consciousness is expressed in the myth of the divine νοϋς caught in the embrace of φύσις.

This process, continuing over the ages, is probably an unavoidable necessity, and the religions would find themselves in a very forlorn situation if they believed in the attempt to hold up evolution.

Their task, if they are well advised, is not to impede the ineluctable march of events, but to guide it in such a way that it can proceed without fatal injury to the soul.

The religions should therefore constantly recall to us the origin and original character of the spirit, lest man should forget what he is drawing into himself and with what he is filling his consciousness.

He himself did not create the spirit, rather the spirit makes him creative, always spurring him on, giving him lucky ideas, staying power, "enthusiasm" and "inspiration."

So much, indeed, does it permeate his whole being that he is in gravest danger of thinking that he actually created the spirit and that he "has" it.

In reality, however, the primordial phenomenon of the spirit takes possession of him, and, while appearing to be the willing object of human intentions, it binds his freedom, just as the physical world does, with a thousand chains and becomes an obsessive idee-force.

Spirit threatens the naive-minded man with inflation, of which our own times have given us the most horribly instructive examples.

The danger becomes all the greater the more our interest fastens upon external objects and the more we forget that the differentiation of our relation to nature should go hand in hand with a correspondingly differentiated relation to the spirit, so as to establish the necessary balance.

If the outer object is not offset by an inner, unbridled materialism results, coupled with maniacal arrogance or else the extinction of the autonomous personality, which is in any case the ideal of the totalitarian mass state. Carl Jung, CW 9i, Para 393

063 The separation of psychology from the basic assumptions of biology is purely artificial, because the human psyche lives in indissoluble union with the body.

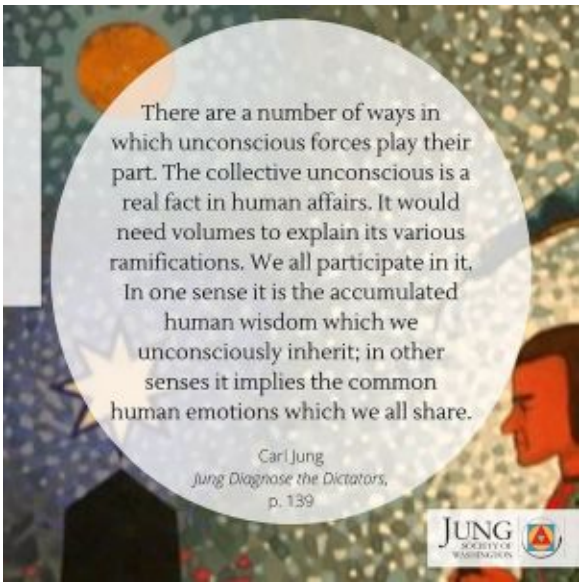
And since these biological assumptions hold good not only for man but for the whole world of living things, the scientific foundation on which they rest obtains a validity far exceeding that of a psychological judgment, which is valid only in the realm of consciousness.

It is therefore no matter for surprise if the psychologist is often inclined to fall back on the security of the biological standpoint and to borrow freely from physiology and the theory of instinct.

Nor is it astonishing to find a widely accepted point of view which regards psychology as merely a chapter in physiology.

Although psychology rightly claims autonomy in its own special field of research,

it must recognize a far-reaching correspondence between its facts and the data of biology. Carl Jung, CW 8, Para 232


There are a number of ways in which unconscious forces play their part. The collective unconscious is a real fact in human affairs. It would need volumes to explain its various ramifications. We all participate in it. In one sense it is the accumulated human wisdom which we unconsciously inherit; in other senses it implies the common human emotions which we all share.
Carl Jung
Jung Diagnose the Dictators, p. 139
JUNG

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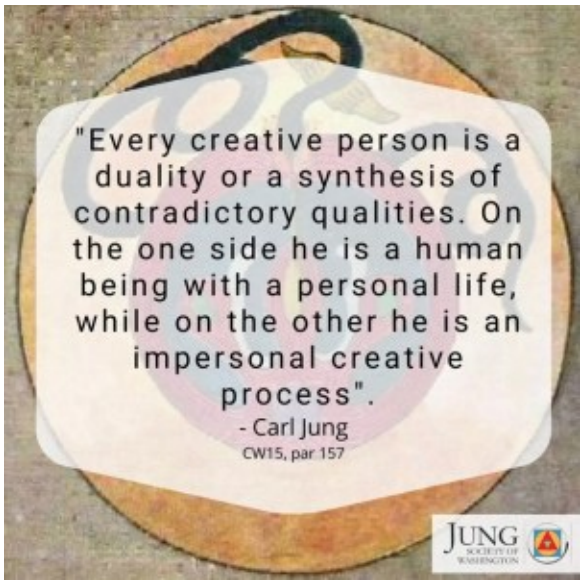
The collective unconscious is a real fact in human affairs.

It would need volumes to explain its various ramifications. We all participate in it.

In one sense it is the accumulated human wisdom which we unconsciously inherit; in other senses it implies the common human emotions which we all share. Carl Jung, C. G. Jung Speaking, Page 139.


"Every creative person is a duality or a synthesis of contradictory qualities. On the one side he is a human being with a personal life, while on the other he is an impersonal creative process".
- Carl Jung
CW15, par 157
JUNG

065 Every creative person is a duality or a synthesis of contradictory qualities. On the one side he is a human being with a personal life, while on the other he is an impersonal creative process.

As a human being he may be sound or morbid, and his personal psychology can and should be explained in personal terms.

But he can be understood as an artist only in terms of his creative achievement.

We should make a great mistake if we reduced the mode of life of an English gentleman, or a Prussian officer, or a cardinal, to personal factors.

The gentleman, the officer, and the high ecclesiastic function as impersonal officials, and each role has its own objective psychology.

Although the artist is the exact opposite of an official, there is nevertheless a secret analogy between them in so far as a specifically artistic psychology is more collective than personal in character.

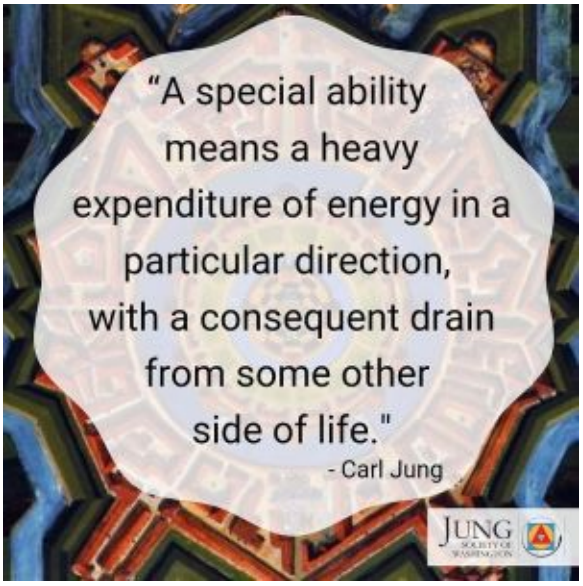
Art is a kind of innate drive that seizes a human being and makes him its instrument.

The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him.

As a human being he may have moods and a will and personal aims, but as an artist he is "man" in a higher sense—he is "collective man," a vehicle and moulder

of the unconscious psychic life of mankind. That is his office, and it is sometimes so heavy a burden that he is fated to sacrifice happiness and everything that makes life worth living for the ordinary human being.

As K. G. Carus says: "Strange are the ways by which genius is announced, for what distinguishes so supremely endowed a being is that, for all the freedom of his life and the clarity of his thought, he is everywhere hemmed round and prevailed upon by the Unconscious, the mysterious god within him; so that ideas flow to him—he knows not whence; he is driven to work and to create—he knows not to what end; and is mastered by an impulse for constant growth and development —he knows not whither." Carl Jung, CW 15, Para 157

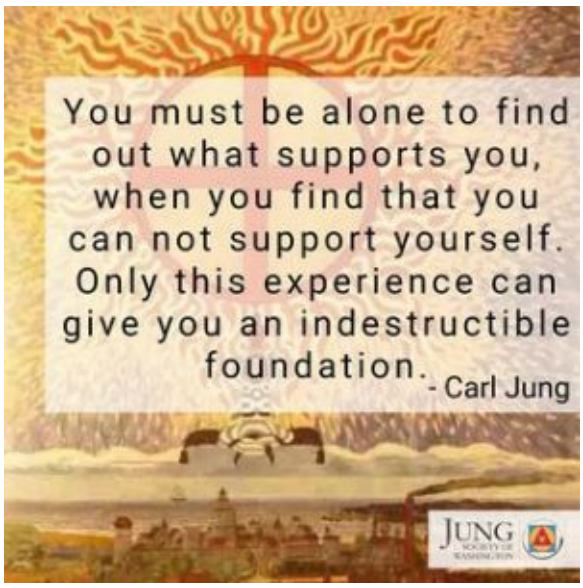

"A special ability means a heavy expenditure of energy in a particular direction, with a consequent drain from some other side of life."
- Carl Jung
JUNG

066 How can we doubt that it is his art that explains the artist, and not the insufficiencies and conflicts of his personal life?

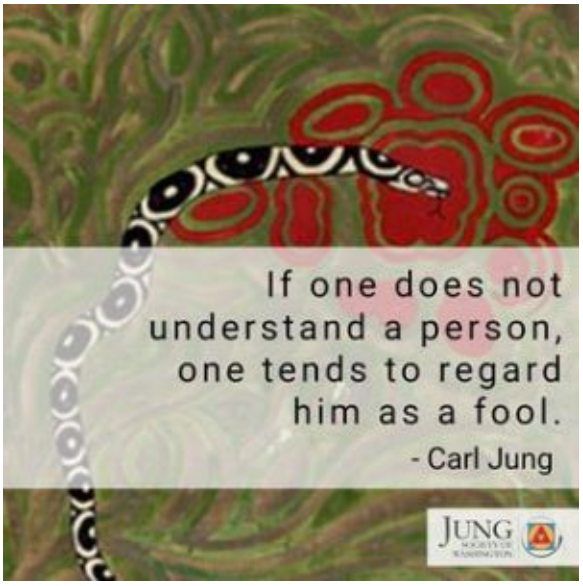
These are nothing but the regrettable results of the fact that he is an artist- that is to say, a man who from his very birth has been called to a greater task than the ordinary mortal. A special ability means a heavy expenditure of energy in a particular direction, with a consequent drain from some other side of life. Carl Jung, Modern Man in Search of a Soul, Page 170

067 In this way, too, the matter-of-fact and the commonplace come to wear an altered countenance and can even acquire a new glamour. For it all depends on how we look at things, and not on how they are in themselves.

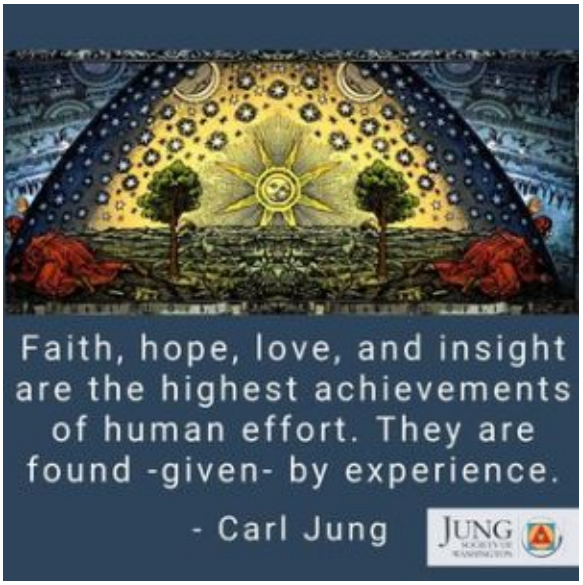
The least of things with a meaning is worth more in life than the greatest of things without it. Carl Jung, CW 17, Para 9


You must be alone to find out what supports you, when you find that you can not support yourself. Only this experience can give you an indestructible foundation. - Carl Jung
JUNG

068 The patient must be alone if he is to find out what it is that supports him when he can no longer support himself. Only this experience can give him an indestructible foundation. Carl Jung, CW 12, Para 32



069 If one does not understand a person, one tends to regard him as a fool. Carl Jung; CW 14, Para 147.


Faith, hope, love, and insight are the highest achievements of human effort. They are found -given- by experience.
- Carl Jung
JUNG

070 There are many well-educated patients who flatly refuse to consult the clergyman.

With the philosopher they will have even less to do, for the history of philosophy leaves them cold, and intellectual problems seem to them more barren than the desert.

And where are the great and wise men who do not merely talk about the meaning of life and of the world, but really possess it?

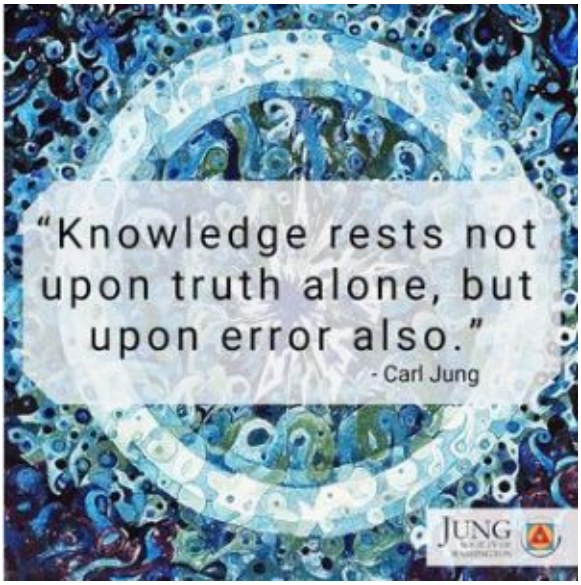
Human thought cannot conceive any system or final truth that could give the patient what he needs in order to live: that is, faith, hope, love and insight. Carl

Jung, Modern Man in Search of a Soul, Page 226

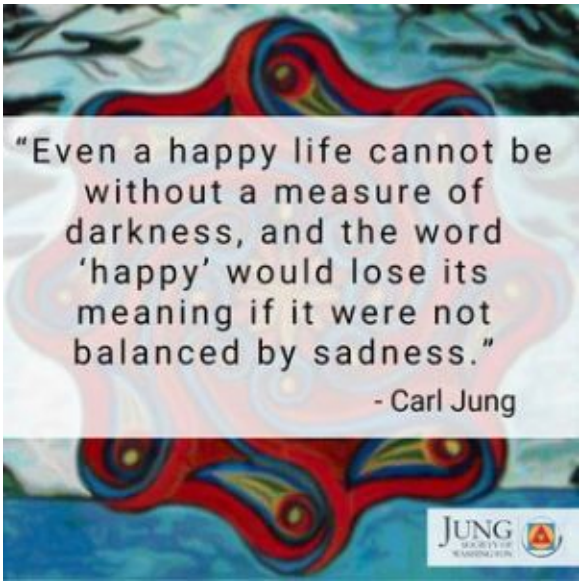
071 Without this playing with fantasy no creative work has ever yet come to birth. The debt we owe to the play of the imagination is incalculable.

The reaction which is now beginning in the West against the intellect in favour of feeling, or in favour of intuition, seems to me a mark of cultural advance, a widening of consciousness beyond the too narrow limits of a tyrannical intellect.

C.G. Jung, Commentary, The Secret of the Golden Flower, Page 85



072 Knowledge rests not upon truth alone, but on error also. Carl Jung, CW 4, Para 74


"Even a happy life cannot be without a measure of darkness, and the word 'happy' would lose its meaning if it were not balanced by sadness."
- Carl Jung
JUNG

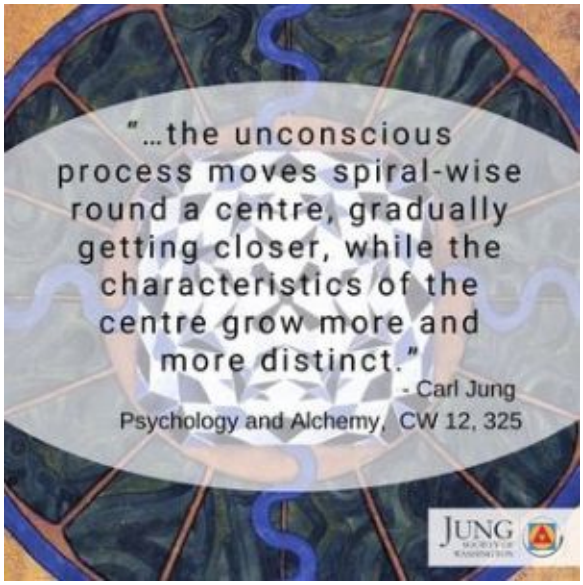
073 The most elusive of intangibles! Be that as it may, one thing is certain: there are as many nights as days, and the one is just as long as the other in the year's course.

Even a happy life cannot be without a measure of darkness, and the word "happy" would lose its meaning if it were not balanced by sadness.

Of course it is understandable that we seek happiness and avoid unlucky and disagreeable chances, despite the fact that reason teaches us that such an attitude is not reasonable because it defeats its own ends—the more you deliberately seek happiness the more sure you are not to find it.

It is therefore far better to take things as they come along, with patience and equanimity.

After all, perhaps once in a while there will be something good, lucky or enjoyable for you in Fortune's bag of relevant and gifts. Carl Jung; C.G. Jung Speaking: Interviews and Encounters, Page 451


"...the unconscious process moves spiral-wise round a centre, gradually getting closer, while the characteristics of the centre grow more and more distinct."
- Carl Jung
Psychology and Alchemy, CW 12, 325
JUNG

074 What is particularly noteworthy here is the consistent development of the central symbol.

We can hardly escape the feeling that the unconscious process moves spiral-wise round a centre, gradually getting closer, while the characteristics of the centre grow more and more distinct.

Or perhaps we could put it the other way round and say that the centre—itself virtually unknowable—acts like a magnet on the disparate materials and processes of the unconscious and gradually captures them as in a crystal lattice.

For this reason the centre is (in other cases) often pictured as a spider in its web (fig. 108), especially when the conscious attitude is still dominated by fear of unconscious processes.

But if the process is allowed to take its course, as it was in our case, then the central symbol, constantly renewing itself, will steadily and consistently force its way through the apparent chaos of the personal psyche and its dramatic entanglements, just as the great Bernoulli's epitaph 150 says of the spiral: "Eadem mutata resurgo."

Accordingly we often find spiral representations of the centre, as for instance the serpent coiled round the creative point, the egg. Carl Jung, CW 12, Para 325

This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing.
- Carl Jung
The Undiscovered Self; p 110
JUNG

075 We are living in what the Greeks called the Kairos the right moment for a "metamorphosis of the gods," of the fundamental principles and symbols. This peculiarity of our time . . . is the expression of the unconscious man within us who is changing. Carl Jung, The Undiscovered Self," CW 10, par. 585.

076 There was indeed plenty of theory with which to diagnose and label the patients, but terms and theory never appealed to Jung except as a temporary aid.

Speaking of the terms he himself gave to various aspects of the human psy-

che, he wrote, in his last long book, Mysterium Coniunctionis:

If such concepts provisionally serve to put the empirical material in order, they will have fulfilled their purpose. [Carl Jung, CW 14, Footnote 66, Page 108.]

He used to deplore the tendency of too many of his pupils to make dogma of such concepts and once in exasperation remarked:

“Thank God, I’m Jung, and not a Jungian.” Carl Jung, Jung: A Biography [Hannah], Page 78.

“Sometimes, indeed, there is such a discrepancy between the genius and his human qualities that one has to ask oneself whether a little less talent might not have been better.”
- Carl Jung
JUNG

077 A gift develops in inverse ratio to the maturation of the personality as a whole, and often one has the impression that a creative personality grows at the expense of the human being.

Sometimes, indeed, there is such a discrepancy between the genius and his human qualities that one has to ask oneself whether a little less talent might not have been better.

What after all is great talent beside moral inferiority?

There are not a few gifted persons whose usefulness is paralyzed, not to say perverted, by their human shortcomings.

A gift is not an absolute value, or rather, it is such a value only when the rest of the personality keeps pace with it. Carl Jung, CW 17, Para 244

078 The separation of psychology from the basic assumptions of biology is purely artificial, because the human psyche lives in indissoluble union with the body.

And since these biological assumptions hold good not only for man but for the whole world of living things, the scientific foundation on which they rest obtains a validity far exceeding that of a psychological judgment, which is valid only in the realm of consciousness.

It is therefore no matter for surprise if the psychologist is often inclined to fall back on the security of the biological standpoint and to borrow freely from physiology and the theory of instinct.

Nor is it astonishing to find a widely accepted point of view which regards psychology as merely a chapter in physiology.

Although psychology rightly claims autonomy in its own special field of research,

it must recognize a far-reaching correspondence between its facts and the data of biology. Carl Jung, CW 8, Para 232

Carl Jung: A dream never says what one ought to do. Nature never suggests.
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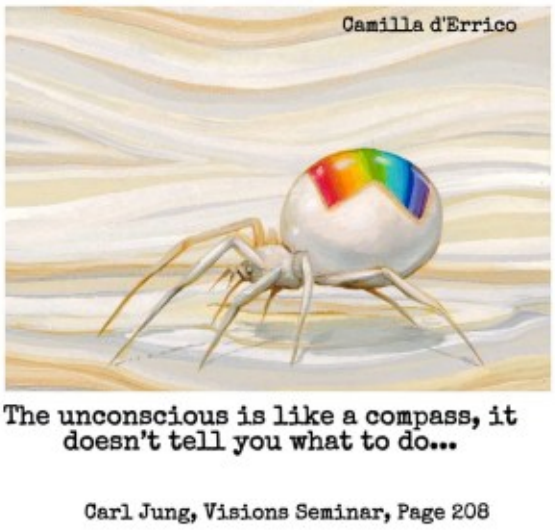

[1]Dream Analysis Seminar

The citation above is incorrect.

The quotation appears on Page 208 of the "Dream Analysis Seminar" and not the Visions Seminar.

A dream never says what one ought to do.

Nature never suggests.

You must know the details of the conscious condition in order to interpret a dream, for the dream is made up of all we don't live or become conscious of.

In my conscious I might go too far to the right.

When you lean too far over on one side, there will be a compensation in the unconscious.

The unconscious is like a compass, it doesn’t tell you what to do.

Unless you can read the compass it cannot help you. Carl Jung, Dream Analysis Seminar, Page 208

1. https://www.amazon.com/Seminar-Dream-Analysis-C-G-Seminars/dp/0691098964/ref=sr_1_4?crid=3FMM2PXQEPZB3&dchild=1&keywords=jung+dream+analysis&qid=1607940629&spre

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Moltzer, Jung told Lang, claimed that Jung had an unresolved transference to her. (2021-08-15 04:12)

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Maria Moltzer

[1]Black Books

On July 30, 1917, Fanny Bowditch Katz, who had analysis both with Jung and Moltzer, wrote notes of her discussion with Moltzer in which she spoke candidly of how Moltzer saw her relationship with Jung and their struggle, and how she had been to visit him in Chateau d’Oex during this period:

Fanny Bowditch Katz

Of this hour it's hard to write-I had perfect rapport and stayed 134 hours with her- at the end of the time I felt lifted into another world and almost as if I had been in a divine presence. She spoke wonderfully, as if inspired, and I saw more clearly than ever before what she is working for- what her struggle with Dr. Jung means.

How wonderfully she spoke of the work she felt she and Dr. J. were to do together, for which they are only the instruments.

Small atoms in the great universe- of our duty to life - of the subjection of self for the benefit of all- all these feelings are coming to me now as never before.

She spoke of the great struggle going on now in the world, the great agony, which is the collective expression of the individual struggle . . .

She spoke of Isis - whose son took her crown from her head and threw it on the ground- after which a new crown appeared on her head, a cow with the sun and moon between her horns- is this not what is happening to her through Dr. Jung's treatment .... The next day we talked for almost an hour in the dining room.

She in her pink kimono perched on the table. Shall I ever forget it? She spoke of going to Chateau d'Oex to tell Dr. J. of his injustice to her- on one side he is so fine and on the other almost a charlatan playing to the gallery. / His attitude toward their differences is the attitude of the intellectual man- the historical man ....

Then she said- and oh how she said it-with that wonderful fat away look in her eyes, that she felt that somewhere way down deep there must be an affinity between her and me and that it is meant that I should do for R. what she is doing for Dr. J .! . ..

she evidently feels that R. has a great value which I can bring out.- and she spoke of her overcoming the personal in order to do this- she certainly has with Dr. Jung! The Black Books, Vol. I, Page 63-64

By early 1918, the difficulties between Moltzer and Jung had intensified.

On April 14, 1918, Jung wrote to Josef Lang regarding a letter he had received from Moltzer in which she had accused him of trying to destroy her relationship with Lang in a "thirst for revenge."

Jung asked Lang to indicate to Moltzer that he had not analyzed Lang's relation to her and didn't know or care about it.

He said that he had no desire for revenge, and that Moltzer simply couldn't accept what he said. He told Lang that he regretted that someone as valuable as Moltzer had such idiotic fantasies and had been projecting rubbish onto him.

He said he had broken off relations with her months ago.

Moltzer, Jung told Lang, claimed that Jung had an unresolved transference to her.

This indicated to Jung that she was paranoid.

He said that she also maintained that he couldn't recognize her independence. Jung considered that the problem was that she held a "deeply degrading" conception of human nature, and always imputed the basest motive-that was why he had drawn back from her.

Despite everything, she still wanted his friendship.

While Moltzer claimed that Jung was projecting onto her, Jung maintained that the opposite was the case: he had left her in peace, while she bombarded him with insults.

Soon after, Moltzer resigned from the Club.

This caused consternation and lengthy debate at a meeting on June 1.

On receiving her letter of resignation, Emma Jung, the Club's president, had tried to persuade her to remain, to no avail. So had Adolf Keller.

Emma Jung noted that Moltzer had been critical of the Club for some six to eight weeks, an antipathy that actually dated from the previous summer.

Moltzer's letter criticized the intellectualism of the Club, and the fact that it had been taken over by conflict over the question of types.

While regretting her departure, Emma Jung did not feel that the reasons Moltzer offered for leaving were the real ones.

Martha Sigg suggested that Moltzer had been influenced by her patients against the Club, which Jung thought was probable.

Some members thought that the reason for her withdrawal was the deficiency of her collective function.

Sarah Barker, one of her analysands, suggested that the fact that Moltzer found the Club "so unanalytical that she could no longer give it her sanction and support" was a serious matter.

She argued that it was a mistake to believe, as had been asserted, that "her attitude had been influenced by countless resistances brought about by her patients."

Barker noted that from the outset, Moltzer had maintained that "the Club was not founded or conducted in accordance with analytical principles."

In a letter of August l , 1918, Moltzer wrote to Bowditch Katz:

Yes, I resigned from the Club. I could not live any longer in that atmosphere.

I am glad I did.

I think, that in time, when the Club really shall become something, the Club shall be thankful I did.

My resignation has its silent effects.

Silent, for it seems that it belongs to my path, that I openly don’t get the recognition or the appreciation for what I do for the development of the whole analytic movement.

I always work in the dark and alone.

This is my fate and must be expected.

On October 19, Jung informed Lang that he had fired Moltzer as his assistant and broken off all connection with her.

She had accused him of exploiting her and not recognizing her independence.

On his side, he felt that she was not capable of treating him as someone of equal standing and instead always regarded him as a little boy.

He had evidently followed the advice of his soul regarding the white one Jung’s break with Moltzer was a significant turning point.

He later recalled to Aniela Jaffe: "I can say the air cleared when I showed the door to the Dutch woman who wanted to suggest to me that what I was making was art, and secondly when I started to understand the mandala drawings." The Black Books, Vol. I, Page 64 -66

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=DIFVUVQU6I5Y&dchild=1&keywords=jung+black+books&qid=1606291679&sprefix=jung

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Carl Jung: I recognize that the torment of the Gods reached me. (2021-08-15 04:50)

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[1]Black Books

Jung: I recognize that the torment of the Gods reached me.

Therefore I also recognize that I must yield to the Gods. What is their desire?

Jung's Soul: "They want obedience."

Jung: All right, I will, but I fear their desire, therefore I say: I want to do what I can.

On no account will I take back onto myself all the torment that I had to leave to the Gods.

I reserve conditions for myself, as you can do in relation to someone who depends upon your help.

The Gods should recognize this and direct their desire accordingly.

There is no longer any unconditional obedience, since man is no longer a slave, but also a God of the Gods.

He demands respect, since he belongs to the world of the Gods and he is a limb that even the Gods cannot do without. Falling to pieces before the Gods is no more.

So let their wish be heard. I shall willingly hear it out,

But I shall also speak my will.

The confrontation will sort things out, each having their fitting portion. The Black Books, Vol. VI, Page 242

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2Y3STPEBK4OHT&dchild=1&keywords=jung+black+books&qid=1608724963&sprefix=j

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Such passages spring from the deepest roots of man, they refer to the Self.
(2021-08-16 03:55)

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[1]Black Books

Such passages spring from the deepest roots of man, they refer to the Self.

Not the human being, not the ego, is God but the Self is God in man, and it is superior to human consciousness, just as the whole is superior to a part.

We hear next to nothing of the Self in Christian philosophy because it has been left in the hidden truths.

But we should have heard of it if the Church had been able, while it was still strong and powerful, to develop the religion of the Holy Ghost.

That is, if the Church had gone beyond the historical figure of Christ, as he himself intended when he promised that the Holy Ghost should descend on each, as it had descended upon him at his baptism.

He said he was the Son of God, and called

others the children of God, by which he recognised them as brothers and sisters.

But this thought was too difficult, it is still too difficult for the Church. It is, however, impossible for us to recognise our relationship to eastern ideas, or to assimilate these, unless we realise our own Christian background and that such ideas were expressed in the original documents of our own faith.

We suffer from a certain "developpement arrete" , our spiritual development stopped short, whereas that of the East is hypertrophic.

This is because they had and have no institution in the East which can be compared

with the Roman Catholic Church.

Buddhism, in this sense, is far from being a Church.

I should like to read you a passage from an author who wrestled with this problem and suffered deeply from the fall of the Church, of historical Christianity, a fall which unfortunately we cannot deny.

There are optimists who believe they can still deny it but, if we count the multitude who stand extra ecclesiam today,
we have to admit that the Church is in a very bad way.

The author I speak of is Nietzsche. He expressed it as «God is dead and he did not realise that in saying this he was still standing within the dogma, for Christ's death is one of the secret mysteries of Christianity.

Why we can hear in every sermon that "God is dead" .

But Nietzsche did not realise this, he meant God has come to an end. Nietzsche thought that as God was dead and had no successor, something very unusual had happened to the world. And he did not realise that he was God's successor!

When his psychosis overcame him he signed his letters: The Crucified, Dionysos, or Zagreus who was also a dismembered God, he, Nietzsche, fulfilled this fate himself.

And he prophesied his own fate when Zarathustra said to the ropedancer: "Thy soul shall be dead even sooner than thy body."

We can not be surprised that in his most essential deepest work, his confession, "Zarathustra" there are many intensely Christian passages, where he moves in a wholly Christian world.

Whether he did so consciously is difficult to say, but he had a western psychology and had to remain in its standpoint and think on in its categories.

So the motif of Zarathustra is that of the suffering god, and I should like to read you some passages from the "Drunken Song" at the end as a "document humain". Please pay attention to the peculiar symbolis m which Nietzsche uses:

"God's woe is deeper, thou strange world! Grasp at God's woe, not at
me! What am I?
. . . Thou grape-vine! Why dost thou praise me? Have I not cut thee!
I am cruel, thou bleedest-: what meaneth thy praise of my drunken
cruelty?
'Whatever hath become perfect, everything mature - wanteth to die!'
so sayest thou. Blessed, blessed be the vintner's knife! But everything
immature wanteth to live: alas!"
What is the grape vine that has come to maturity and wants to die? And who holds the knife? Nietzsche himself holds that knife and Christ is the bloody sacrifice.
"Woe saith: 'Hence! Go! Away, thou woe!' But everything that suffereth

wanteth to live, that it may become mature and lively and longing."
We come here to the other side of western man, the concupiscentia. Carl Jung, ETH Lectures, 1 December 1939, Page 196-197

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

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The wheel of reincarnation or of illusion-reincarnation being simply another stage of illusion. (2021-08-16 04:20)

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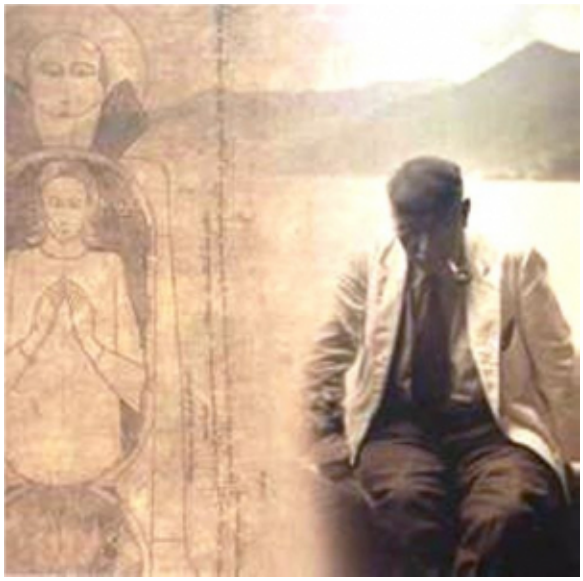

[1]Visions Seminars

Mrs. Fierz: Is it that Tibetan wheel with the monster outside and the people turning round?

Dr. Jung: Well, the wheel is a central symbol in Buddhism, it is practically everywhere on Buddhistic monuments or in pictures, and there it
has two meanings.

One is the wheel of the law; in the Gazelle Garden of Benares, Buddha, the perfect one, sets in motion the wheel of the law that he evolves, and everything takes its law-abiding

course.

Then the same concept, or picture, is used in the wheel of death and birth, the wheel of reincarnation or of illusion-reincarnation being simply another stage of illusion.

So whoever can let go of the revolving wheel will not be reborn, he will be annihilated; as an accomplished one, a perfect one, he will not return, he will extinguish himself utterly in nirvana, in the positive non-being.

Then, in the Lamaistic form of Buddhism particularly, mandalas are often depicted as wheels, despite the fact that they really come from another source, not from that Buddhistic wheel symbolism but from the Tantric cult of Shiva, which is older and quite different from Buddhism.

Yet these wheels have the meaning of the mandala there also, they are pictures of life and of the living being.

And you have read in The Secret of the Golden Flower that in China there is the idea of the mandala as revolving; it is a sort of vortex, like a rolling wheel.

So the wheel of life in this vision is life itself: it is the wheel of fortune, and it is the wheel of the law, it is the inevitable wheel to which everybody is clutching, and naturally they are swung round by its movement.

One would say there was no way of passing it, but our patient says:

At last I saw that on one side I could squeeze through, but I knew that to do this I would have to be clad in iron armor so that the swiftly revolving hands should not wound me or destroy the small flame which issued from my breast.

This passage is very enigmatical. Carl Jung, The Visions Seminar, Page 852-853

1. https://smile.amazon.com/Visions-Seminars-2-Volumes/dp/0882141112/ref=sr_1_1?crid=Y5LZWAUTMUZR&dchild=1&keywords=jung+visions+seminar&qid=1610293575&sprefix=jun

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In 1926, Christiana Morgan came to Jung for analysis. **(2021-08-17 04:20)**

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Christiana Morgan, 1926. Morgan Family Papers.

[1]Black Books

In 1929 he described his aim as being one of bringing about "a psychic state in which my patient begins to experiment with his own nature."

Clearly his own self-experimentation, and its results, were the template of this therapeutic practice.

During this period, he continued to instruct his patients in how to induce visions in a waking state.

In 1926, Christiana Morgan came to Jung for analysis.

She had read Psychological Types and turned to him for assistance with her problems with relationships and with depression.

In a session in 1926, she noted Jung's advice to her on how to produce visions:

Well, you see these are too vague for me to be able to say much about them.

They are only the beginning.

You only use the retina of the eye at first in order to objectify.

Then instead of keeping on trying to force the image out you just want to look in.

Now when you see these images you want to hold them and see where they take you- how they change.

And you want to try to get into the picture yourself- to become one of the actors.

When I first began to do this I saw landscapes.

Then I learned how to put myself into the landscape, and the figures would talk to me and I would answer them ....

People said he has an artistic temperament.

But it was only that my unconscious was swaying me.

Now I learn to act its drama as well as the drama of the outer life & so nothing can hurt me now.

I have written 1000 pages of material from the unconscious (Told the vision of a giant who turned into an egg).

He described his own experiments in detail to his patients and told them to do as he had done.

His role was one of supervising them in experimenting with their own stream of images.

Jung went so far as to suggest that some of his patients prepare his or her own Liber Novus.

Morgan noted him saying:

I should advise you to put it all down as beautifully as you can- in some beautifully bound book.

It will seem as if you were making the visions banal- but then you need to do that-then you are freed from the power of them.

If you do that with these eyes for instance they will cease to draw you.

You should never try to make the visions come again.

Think of it in your imagination and try to paint it.

Then when these things are in some precious book you can go to the book & turn over the pages & for you it will be your church- your cathedral the silent places of your spirit where you will find renewal.

If anyone tells you that it is morbid or neurotic and you listen to them- then you will lose your soul- for in that book is your soul. The Black Books, Vol.1, Page 92-93

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=X9ZI54DCEVUQ&dchild=1&keywords=jung+black+books&qid=1608819696&sprefix=ju

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Yes, I’m thinking about the assignment that Toni has received from the Great Mother. (2021-08-17 04:33)

[paypal _donation _button border="5"]

FIGURE 56
Toni Wolff dressed as Queen Nefertiti at a Psychology Club masquerade. ca. 1924.
"With that headdress on, Toni Wolff would be the image of that Egyptian queen" —Ruth Bailey
Courtesy of the Naeff family archives.

[1]Black Books

1. I. 1922

[I] . I must speak to you and ask you whether you have something to tell me. I did as well as possible according to your guidelines.

It was hard enough for me and had bad consequences which need to be taken into account.

A sleepless night is no small thing.

S. But without such nothing true can be made.

[I] . I feel a pressure in my head when you say that. Why must such bad effects occur?

S. You should explain that yourself. I make no efforts here. It is nothing to do with knowledge, it's a happening.

My task is something different. Things must become actual. I must see to that.

[I] . Have you anything to say to me in this regard?

S. No. Everything is going just as it should.

[I]. Are you lying?

S. Not as far as possible. I don't believe I'm lying at this time.

By the way, you must realize that I've changed significantly compared to earlier. I no longer have reason to lie.

[I]. So can I put my quill down?

[SJ. Yes.

1. I. 1922.

[I]. Do you want to speak to me? Much is still unsettled and dark. Why do you excite my heart?

S. I don't do this, it comes from your work. Your feeling gets short-changed.

[I] . Can I change that?

S. Yes, you can, if you want to. You should have more of a say in your own matters.

You should be able to prepare your book.

[I] . But how can I make the necessary time for myself?

S. Only through recklessness.

[I]. How on earth?

S. Through discharging patients or setting restraints, as much as you can.

[I]. That’s very hard for me.

S. You should be able to do precisely that. learn to save, that’s good for you. You must be reckless, do you understand this?

Otherwise you get nowhere.

It is important that the book is tackled, because it is one of the necessary things, something that must take place.

[I]. Have you anything else to say to me? I’ll see what I can do with my time.

S. No, I have nothing else to say to you today. At most: you should begin the bibliography of the literature this evening for the new book.

Also you should, beginning next week, you should begin to collect dreams and give patients corresponding directions for preparation.

After the bibliography of the literature you should try tomorrow to record all the dreams which you still recall as more or less important, and also 4 further thoughts that concern the theme.

You should use the hours of II-12 for this.

1. I. 1922.

[I]. I have done what I could. But you know that my courage is broken. That is the difficulty that Toni causes me.

S. That is understandable. But why do you let yourself be affected by it? You cannot solve her problem. Only she can.

Moreover, there is always tomorrow.

[I]. That is a cheap and unfeeling consolation!

S. Now, you are not primarily dealing with her as a person but as a soul daimon, who never frets about torture.

Why does she collaborate with it? One can also handle it differently.

[I]. Are you not secretly involved in it?

S. Why[?] You would be more affected internally, if I were in it. You know this from before.

[I]. Have you something to convey to me?

S. Yes, I'm thinking about the assignment that Toni has received from the Great Mother. It's underway now.

Soon it will become clear.

[I] . But what is it going to be?

S. Not too bad. It must all be fulfilled.

[I]. But do you know what it is?

S. No. The Great Mother has told me no more than her message, which you already know. But there is nothing bad in it.

Why are you so fearful? You don't yet know women and their particular gadflies.

You should not let yourself be impressed, but go your way and fulfill what is presented to you.

You can't eternally bog down in craziness brought on by daimons. Do what is yours. They should learn to do the same. So do it as well.

You worry yourself much too much and consequently you delay.

This compassion doesn't help. You have your work to do and your health to look after. You eat too much. Be moderate with meat.

No more 2 portions, I bowl of soup. Can you stop smoking in the morning? Or cut back? I pipe is enough. Go to bed in good time.

You are now in the feminine and have to obey. The Black Books, Vol. VII, Page 217-218

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=39G9B4QXSS98N&dchild=1&keywords=jung+black&qid=1610552679&sprefix=jung+bl

The fame of these creators, if it ever arrives at all, is posthumous and often delayed for several centuries. (2021-08-17 04:57)

[paypal _donation _button border="5"]

Michel Ogier
LES POÈTES
Poets create from the very depths of the collective unconscious, voicing aloud what others only dream...
Carl Jungs CW 6, Page 325

[1]Psychological Types

We cannot, therefore, afford to be indifferent to the poets, since in their principal works and deepest inspirations they create from the very depths of the collective unconscious, voicing aloud what others only dream.

But though they proclaim it aloud, they fashion only a symbol in which they take aesthetic pleasure, without any consciousness of its true meaning.

I would be the last to dispute that poets and thinkers have an educative influence on their own and succeeding generations, but it seems to me that their influence consists essentially in the fact that they voice rather more clearly and resoundingly what all men know, and only to the extent that they express this universal unconscious “knowledge” have they an educative or seductive effect.

The poet who has the greatest and most immediately suggestive effect is the one who knows how to express the most superficial levels of the unconscious in a suitable form.

But the more deeply the vision of the creative mind penetrates, the stranger it becomes to mankind in the mass, and the greater is the resistance to the man who in any way stands

out from the mass.

The mass does not understand him although unconsciously living what he expresses; not because the poet proclaims it, but because the mass draws its life from the collective unconscious into which he has peered.

The more thoughtful of the nation certainly comprehend something of his message, but, because his utterance coincides with processes already going on in the mass, and also because he anticipates their own aspirations, they hate the creator of such thoughts, not out of malice, but merely from the instinct of self-preservation.

When his insight into the collective unconscious reaches a depth where its content can no longer be grasped in any conscious form of expression, it is difficult to decide whether it is a morbid product or whether it is incomprehensible because of its extraordinary profundity.

An imperfectly understood yet deeply significant content usually has something morbid about it.

And morbid products are as a rule significant.

But in both cases the approach to it is difficult.

The fame of these creators, if it ever arrives at all, is posthumous and often delayed for several centuries.

Ostwald's assertion that a genius today is misunderstood at most for a decade is confined, one must hope, to the realm of technological discoveries, otherwise such an assertion would be ludicrous in the extreme. Carl Jung, CW 6, Para 434

1. https://smile.amazon.com/Psychological-Types-Collected-Works-Bollingen/dp/0691018138/ref=sr_1_1?crid=H6CRJMJZWA2F&dchild=1&keywords=jung+vol+6&qid=1611165851&sp

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I know what the Buddhists would say: (2021-08-18 03:28)

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As any change must begin somewhere, it is the single individual who will experience it and carry it through...

Carl Jung: Man and His Symbols

[1]Man and His Symbols

As any change must begin somewhere, it is the single individual who will experience it and carry it through. The change must indeed begin with an individual; it might be any one of us.

Nobody can afford to look around and to wait for somebody else to do what he is loath to do himself.

But since nobody seems to know what to do, it might be worth while for each of us to ask himself whether by any chance his or her unconscious may know something that will help us.

Certainly the conscious mind seems unable to do anything useful in this respect.

Man today is painfully aware of the fact that neither his great religions nor his various philosophies seem to provide him with those powerful animating ideas that would give him the security he needs in face of the present condition of the world.

I know what the Buddhists would say:

Things would go right if people would only follow the "noble eightfold path" of the Dharma (doctrine, law) and had true insight into the Self

The Christian tells us that if only people had faith in God, we should have a better world.

The rationalist insists that if people were intelligent and reasonable, all our problems would be manageable.

The trouble is that none of them manages to solve these problems himself. Carl Jung. Man and His Symbols, Page 100

1. https://smile.amazon.com/Man-His-Symbols-Carl-Jung/dp/0440351839/ref=sr_1_1?dchild=1&keywords=jung+man+and+his+symbols&qid=1611304316&sprefix=jung+m&sr=8-1

Simon Magus (first century) was a magician. (2021-08-19 04:45)

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[1]Black Books

Oh Simon Magus, who hides in Philemon, are you in my garden or am I in yours? Carl Jung, The Black Books, Vol. VI, Page 244

Simon Magus (first century) was a magician.

In the Acts of the Apostles (8:9 - 24), after becoming a Christian, he wishes to purchase the power of transmitting the Holy Spirit from Peter and Paul (Jung saw this account as a caricature).

Further accounts of him are found in the apocryphal Acts of Peter, and in writings of the Church fathers. He has been seen as one of the founders of Gnosticism, and in the second century a Simonian sect arose.

He is said to have always traveled with a woman who was the reincarnation of Helen of Troy, whom he found in a brothel in Tyre.

Jung cited this as an example of the anima figure ("Soul and earth," 1927 [CW IO,§ 75]) .

On Simon Magus, see Gilles Quispel, Gnosis als Weltreligion, Zurich (Zurich: Origo Verlag, 1951), pp. 51 - 70, and G. R. S. Mead, Simon Magus: An Essay on· the Founder of Simonianism Based on the Ancient Sources with a Reevaluation of His Philosophy and Teachings (London: Theosophical Publishing House, 1892). The Black Books, Vol. VI, Page 245, fn 214

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=D7YVF7G0G6T6J6SS26XH&pf_rd_p=9d9090dd-8b99-4ac3-b4a9-90a1db2ef53b

Carl Jung: Dear lord Jesus Christ, we are not pure. The mud of hell sticks to us. (2021-08-20 04:46)

[paypal _donation _button border="5"]

[1]Black Books

Dear lord Jesus Christ, we are not pure. The mud of hell sticks to us.

You said: ["] My God my God, why have you forsaken me," when you hung on the cross in the final torment. Likewise we lose heart because we are not pure.

Each of us is on the cross between two criminals, one ascending to Heaven, the other

descending into hell.

Yes, that was your torment of the cross, Lord Jesus Christ, yes, you hung on that cross, you yourself the suffering of the world and its impurity.

Oh, you, the greatest of all sufferers, yourself pure, you carried the impurity of the world.

And we ourselves, impure, are carrying the burden of our own purity.

Because one stepped into us, a veiled one, the son of the earth, and eased our torment with his impurity.

So great was your work, Lord Jesus Christ, so glorious your redemption that you left us, that we were able to take up the impurity of the earth and yet carry the purity that you gave us.

Now you verily have become the first one of those who sleep.

Amen. Carl Jung, The Black Books, Vol. VI, Page 239-240

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2Y3STPEBK4OHT&dchild=1&keywords=jung+black+books&qid=1608724963&sprefix=j

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Carl Jung: Mother is Motherlove, my Experience and my Secret. (2021-08-20 04:50)

[paypal _donation _button border="5"]

"This is the mother-love...
the mysterious root of all growth and change;
the love that means homecoming, shelter,
and the long silence from which everything begins
and in which everything ends."
Carl Jung
www.jungquotes.com
Da Vinci
Madonna Litta

[1]Archetypes of the Collective Unconscious

The positive aspect of the first type of complex, namely the overdevelopment of the maternal instinct, is identical with that well-known image of the mother which has been glorified in all ages and all tongues.

This is the mother-love which is one of the most moving and unforgettable memories of cur lives, the mysterious root of all growth and change; the love that means homecoming, shelter, and the long silence from which everything begins and in which everything ends. Intimately known and yet strange like Nature, lovingly tender and yet cruel like fate, joyous and untiring giver of life-mater dolorosa and mute implacable portal that closes upon the dead.

Mother is motherlove, my experience and my secret.

Why risk saying too much, too much that is false and inadequate and beside the point, about that human being who was our mother, the accidental carrier of that great experience which includes herself and myself and all mankind, and indeed the whole of created nature, the experience of life whose children we are?

The attempt to say these things has always been made, and probably always will be; but a sensitive person cannot in all fairness load that enormous burden of meaning, responsibility, duty, heaven and hell, on to the shoulders of one frail and fallible human being-so deserving of love, indulgence, understanding, and forgiveness who was our mother.

He knows that the mother carries for us that inborn image of the mater natura and mater spi1’itualis, of the totality of life of which we are a small and helpless part.

Nor should we hesitate for one moment to relieve the human mother of this appalling burden, for our own sakes as well as hers.

It is just this massive weight of meaning that ties us to the mother and chains her to her child, to the physical and mental of both.

A mother-complex is not got rid of blindly reducing the mother to human proportions.

Besides that we run the risk of dissolving the experience "Mother" into atoms, thus destroying something supremely valuable and throwing away the golden key which a good fairy laid in cradle.

That is why mankind has always instinctively added the pre-existent divine pair to the personal parents-the "god", father and "god" -mother of the newborn child-so that, from sheer unconsciousness or shortsighted rationalism, he should never forget himself so far as to invest his own parents with divinity. Carl Jung, CW 9i, Para 172

1. https://smile.amazon.com/Archetypes-Collective-Unconscious-Collected-Works/dp/0691018332/ref=sr_1_1?crid=3

2PHM6667LB4I&dchild=1&keywords=carl+jung+archetypes+an

Salome: Being and multiplicity appeal to me, even if it is not new and not eternally true. (2021-08-21 04:35)

[paypal _donation _button border="5"]

[1]Black Books

In LN the dialogue continues in the following way:

"But Salome turned to Elijah and said, ’Father, it seems to me that men have outstripped us.

He is right: the many is more pleasurable.

The one is too simple and always the same.’ / Elijah seemed saddened and said,

’What about the one in this case?

Does the one still exist if it stands next to the many?’ /

I answered, ’That is your old and ingrained mistake, that the one excludes the many.

But there are many individual things.

The multiplicity of individual things is the one multiple God from whose body many Gods arise, but the uniqueness of the one thing is the other God, whose body is a man but whose spirit is as large as the world.’ /

But Elijah shook his head and said, ’That is new, my son. Is the new good? What was, is good; and what was, will

Is that not the truth? Has there ever been anything new? And was what you call new, ever good?

Everything remains the same if you give it a new name.

There is nothing new, there can be nothing new; how could I then look ahead?

I look at the past and therein I see the future , as in a mirror.

And I see that nothing new happens, everything is but mere recurrence of what has been since time immemorial.

What is your being?

An appearance, a darting light; tomorrow it is no longer true.

It is gone; it is as if it never was.

Come, Salome, let us go.

One is mistaken in the world of men.’ /

But Salome looked back and whispered to me while leaving, ’Being and multiplicity appeal to me, even if it is not new and not eternally true.’ /

Thus they disappeared into the dark night and I returned to the burden signified by my existence.

And I sought to do everything correctly that seemed to me to be a task and to take every way that seemed to me to be necessary for myself.

But my dreams became difficult and laden with anxiety, and I did not know why" (p. 546).

This continuation may have been written on a separate piece of paper; or it may have been added in the autumn of 1917, when Jung composed the manuscript of Scrutinies (evidently the case with the last paragraph here).

In Memories, Jung stated:

"The figures of the unconscious are uninformed too, and need man, or contact with consciousness, in order to attain to 'knowledge.'

When I began working with the unconscious, I found myself much involved with the figures of Salome and Elijah.

Then they receded, but after about two years they reappeared.

To my enormous astonishment, they were completely unchanged; they spoke and acted as if nothing had happened in the meanwhile.

In actuality the most incredible things had taken place in my life.

I had, as it were, to begin from the beginning again, to tell them all about what had been going on, and explain things to them.

At the time I had been greatly surprised by this situation.

Only later did I understand what had happened: in the interval the two had sunk back into unconscious and into themselves-

I might equally put, into timelessness.

They remained out of contact with the I and the I's changing circumstances, and therefore were ignorant of what had happened in the world of consciousness" (p. 337).

This appears to refer to the conversation with these figures in this entry of Book 6. 239, fn 174

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2Y3STPEBK4OHT&dchild=1&keywords=jung+black+books&qid=1608724963&sprefix=j

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Carl Jung: But speak, suffering Elijah, and tell me how one might help you!
(2021-08-22 04:02)

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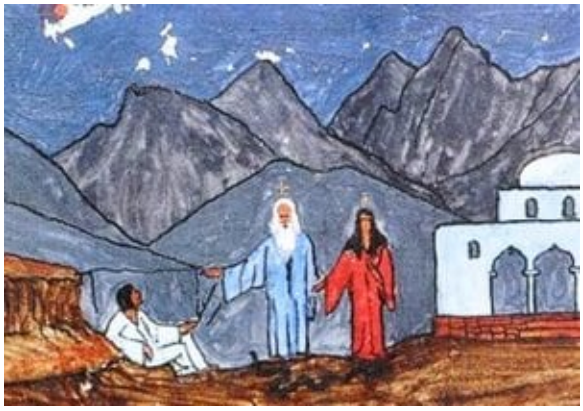

[1]Black Books

A dream told me that you were suffering, you Elijah, you Salome, you elders, and you, my maternal soul that cannot forget me.

You, maternal soul, tell me why should I, who had been your lover, appear to you now as your unbeloved man?

Apparently you must give up on me. It will be your salvation to return to your husband and not to address me as if I were your husband.

You call me by the name of one of my friends. Did you marry that one?

And yet you would like to be with me?

But, you see, when you are with me you are ill; you cannot lie to yourself that I am your husband.

Or would you, oh maternal soul, like to rebirth me and make me equal to him, thus to be of his kind; one that renders his feelings?

And what about you, Elijah and Salome?

Salome, you would like to embrace me.

Now then, so be it, you take responsibility.

But you, Elijah, heard a voice in the watches of night, the depths spoke to you, probably secret matters, things of what is to come.

You were like someone who needs my help.

Now then, I will grant it to you.

You seem like someone bound to things immemorial, scarcely believable. Must it be that way?

Or have you been caught against your will?

That's how it seemed it had to be, that you were sworn to ancient ways, that the old reason retained boundless powers and you believed you could go free simply by distancing yourself.

Likely you must stay and I must return to you in order to fetch that light again and again which only you can ignite at the primordial fire.

But speak, suffering Elijah, and tell me how one might help you! Carl Jung, The Black Books, Vol. VI, Page 235-236

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2Y3STPEBK4OHT&dchild=1&keywords=jung+black+books&qid=1608724963&sprefix=j

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Carl Jung: We could also speak of a retarded maturation of the personality.
(2021-08-22 04:03)

[paypal _donation _button border="5"]

Dragos Bruma
Bit by bit energy accumulates in the unconscious and finally explodes in the form of a more or less acute neurosis...
Carl Jung, CW 7, par. 291

[1]Two Essays on Analytical Psychology

Yet it would, in my view, be wrong to suppose that in such cases the unconscious is working to a deliberate and concerted plan and is striving to realize certain definite ends.

I have found nothing to support this assumption.

The driving force, so far as it is possible for us to grasp it, seems to be in essence only an urge towards self-realization.

If it were a matter of some general teleological plan, then all individuals who enjoy a surplus of unconsciousness would necessarily be driven towards higher consciousness by an irresistible urge.

That is plainly not the case.

There are vast masses of the population who, despite their notorious unconsciousness, never get anywhere near a neurosis.

The few who are smitten by such a fate are really persons of the "higher" type who, for one reason or another, have remained too long on a primitive level.

Their nature does not in the long run tolerate persistence in what is for them an unnatural torpor.

As a result of their narrow conscious outlook and their cramped existence they save energy; bit by bit it accumulates in the unconscious
and finally explodes in the form of a more or less acute neurosis.

This simple mechanism does not necessarily conceal a "plan."

A perfectly understandable urge towards self-realization would provide a quite satisfactory explanation.

We could also speak of a retarded maturation of the personality. Carl Jung, CW 7, Para 291

1. https://smile.amazon.com/Collected-Works-Jung-Vol-Analytical/dp/0691017824/ref=sr_1_1?crid=QZFA6ZULS1A2&dchild=1&keywords=carl+jung+volume+7&qid=1607954654&spre

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Carl Jung: That is the way death came into the world. (2021-08-22 04:25)

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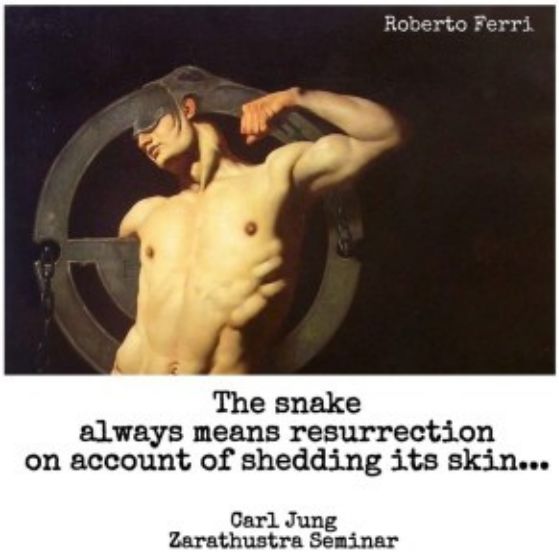

[1]Zarathustra Seminars

Prof Jung:

That is the hero again.

The snake always means resurrection on account of shedding its skin.

According to an African myth, there was no death on earth originally; death came in by

mistake.

People could shed their skins every year and so they were always new, rejuvenated, until once an old woman, in a distracted condition and feeble-minded, put on her old skin again and then she died.

That is the way death came into the world.

It is again the idea that human beings were like snakes originally: they did not die.

It was a snake that brought the idea of death to Adam and Eve in Paradise.

The snake was always associated with death, but death out of which new life was born.

But what is that definite symbol? A great deal has been said about it lately.

Miss von Franz: The Ouroboros.

Prof Jung: Exactly. The tail eater, or the two animals that devour each other. In alchemy that is represented in the form of the winged dragon and the wingless dragon that devour each other, one catching the tail of the other and forming a ring.

The simplest form is of course the dragon or the serpent that bites its own tail, so making the ring; the tail is the serpent and the head is as if it belonged to another animal.

The same idea has also been expressed by two animals, the dog and the wolf, devouring each other, or the winged and the wingless lion, or a male and a female lion, always forming a ring, so that one cannot see which is eating which.

They are eating each other; both destroy and both are destroyed.

And that expresses the idea that once the hero eats the serpent and once the serpent eats the hero.

You see, in these Gnostic rituals, or the ritual of Sabazios, man is superior to the serpent in a way-he makes use of the serpent.

That the golden snake descends through the body of the initiate means that the initiate asserts himself against the divine element of the snake: he is then a sort of dragon that eats or overcomes the other dragon.

So it is one and the same symbolism whether expressed in this form or that.

In primitive myths it is usually the dragon that devours everything.

Even the hero, who by sheer luck and at the last moment succeeds in destroying the monster that has eaten him, cannot overcome the monster by a frontal attack, but he is able to defend his life and destroy the monster from within by the peculiar means of making a fire in its belly.

Fire is the artificial light against nature, as consciousness is the light which man has made against nature.

Nature herself is unconscious and the original man is unconscious; his great achievement against nature is that he becomes conscious.

And that light of consciousness against the unconsciousness of nature is expressed, for instance, by fire.

Against the powers of darkness, the dangers of the night, man can make a fire which enables him to see and to protect himself. Fire is an extraordinary fact really.

I often felt that when we were travelling in the wilds of Africa.

The pitch dark tropical night comes on quite suddenly: it just drops down on the earth, and everything becomes quite black.

And then we made a fire.

That is an amazing thing, the most impressive demonstration of man's victory over nature; it was the means of the primitive hero against the power of devouring beasts, his attack against the great unconsciousness, when the light of consciousness disappeared again into the original darkness.

Now, in the alchemistic symbol of the two animals that devour each other, that peculiar functional relationship of man's conscious to the natural darkness is depicted, and it is an astonishing fact that such a symbol developed in a time when the idea of the manifest religion was that the light had definitely overcome the darkness, that evil-or the devil-had been overcome by the redeemer.

In just that time, this symbol developed, where darkness and light were on the same level practically; they were even represented as functioning together in a sort of natural rhythm.

Like the operation of the Chinese Yin and Yang, the transformation into each other, being conceived and born of each other, the one eating the other, and the one dying becoming the seed of itself in its own opposite.

This symbol of the Taigitu expresses the idea of the essence of life, because it shows the operation of the pairs of opposites.

In the heart of the darkness, the Yin, lies the seed of the light, the Yang; and in the light, the day, the Yang, lies the dark seed of the Yin again.

This is often represented in the East as two fishes in that position, meaning the two sides or the two aspects of man, the conscious and the unconscious man.

Now this preparation should make us understand the situation of the shepherd and the serpent.

What does it mean in the psychology of Nietzsche-Zarathustra that he suddenly discovers that shepherd in deadly embrace with the serpent?

He is apparently swallowing the snake, but the snake is attacking him at the same time, penetrating him.

Why such an image, or symbol, at this place?

You remember in his discussion with the dwarf just before, the dwarf was already the chthonic power. Carl Jung, Zarathustra Seminar, Pages 1286-1287.

1. https://www.amazon.com/Jungs-Seminar-Nietzsches-Zarathustra-Jarrett/dp/0691017387/ref=sr_1_1?crid=Z49QA3Z24Z8S&dchild=1&keywords=jung+zarathustra+seminars&qid=1

Thus the dream says that the soul of my mother was taken into that greater territory of the self (2021-08-22 06:14)

[paypal _donation _button border="5"]

[1]Black Books

Tuesday. In Memories, Jung recalled concerning his mother’s death:

"I was deeply shaken, for it had come with unexpected suddenness. The night before her death I had a frightening dream.

I was in a dense, gloomy forest; fantastic, gigantic boulders lay about among huge jungle-like trees. It was a heroic, primeval landscape.

Suddenly I heard a piercing whistle that seemed to resound through the whole universe.

My knees shook. Then there were crashings in the underbrush, and a gigantic wolfhound with a fearful, gaping maw burst forth.

At the sight of it, the blood froze in my veins.

It tore past me, and I suddenly knew: the Wild Huntsman had commanded it to carry away a human soul.

I awoke in deadly terror, and the next morning I received the news of my mother's passing. / Seldom has a dream so shaken me, for upon superficial consideration it seemed to say that the devil had fetched her.

But to be accurate the dream said that it was the Wild Huntsman, the "Griinhiitl" or Wearer of the Green Hat, who hunted with his wolves that night-it was the season of Fohn storms in January.

It was Wotan, the god of my Alemannic forefathers, who had gathered my mother to her ancestors negatively to the 'wild horde,' but positively to the 'salig lut' the blessed folk.

It was the Christian missionaries who made Wotan into a devil. In himself he is an important god, a Mercury or Hermes, as the Romans correctly realized, a nature spirit who returned to life again in the Merlin of the Grail legend and became, as the spiritus Mercurialis, the sought-after Arcanum of the alchemists.

Thus the dream says that the soul of my mother was taken into that greater territory of the self which lies beyond the segment
of Christian morality, taken into that wholeness of nature and spirit in which conflicts and contradictions are resolved. / I went home immediately, and while I rode in the night train I had a feeling of great grief, but in my heart of hearts I could not be mournful, and this for a strange reason: during the entire journey I continually heard dance music, laughter, and jollity, as though a wedding were being celebrated.

This contrasted violently with the devastating impression the dream had made on me. Here was gay dance music, cheerful laughter, and it was impossible to yield entirely to my sorrow.

Again and again it was on the point of overwhelming me, but the next moment I would find myself once more engulfed by the merry melodies.

One side of me had a feeling of warmth and joy, and the other of terror and grief; I was

thrown back and forth between these contrasting emotions.

/ This paradox can be explained if we suppose that at one moment death was being represented from the point of view of the ego, and
at the next from that of the psyche.

In the first case it appeared as a catastrophe; that is how it so often strikes us, as if wicked and pitiless powers had put an end to a human life ...

From another point of view, however, death appears as a joyful event. In the light of eternity, it is a wedding, a mysterium coniunctionis." (pp. 344- 46).

There is no separate contemporaneous record of a dream, which suggests that Jung was in fact recalling the events described in the
entry for 7/ 8. I. 1923 at l a.m. See introduction, pp. 78ff. The Black Books, Vol. VII, Page 232, fn 222.

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

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This is why the magician makes images, for such things are energy - magic energy. **(2021-08-23 04:32)**

[paypal _donation _button border="5"]

Maggie Taylor
When we suffer from lack of psychic energy, we say we have a depression or an inhibition, not realising that part of our mental hierarchy has gone away beyond our control, that we have, in fact, lost our soul...
Carl Jung, Cornwall Seminar, Page 15

When we suffer from lack of psychic energy, we say we have a depression or an inhibition, not realising that part of our mental hierarchy has one away beyond our control, that we have, in fact, lost our soul…

Thus images are energy or libido.

This is why the magician makes images, for such things are energy - magic energy.

In as much as such a figure makes an impression on you, releases energy.

An object that can do that is indeed magic.

For example, the Mona Liza attracts people, it is energy. Such a picture is mane., fetish, etc.

The magic value of the object exists in certain images.

The magical value of the object consists in projection of the anima or animus. (This is looked et from within, the intuitive approach.)

But if we want to describe the structure of the psyche looked at from without,

In the scientific way, we have to speak of the psyche as a system of adaptations. Carl Jung, Cornwall Lecture, Page 13

In Psychological Types, Jung cited Barlach's The Dead Day (2021-08-23 04:33)

[paypal _donation _button border="5"]

[1]Black Books

Monday. Jung saw six patients.

February 26 was the inaugural meeting of the Psychological Club.

Jung appears also to have held a reading of the first act of Ernst Barlach's (1870-1938) play The Dead Day (Der Tote Tag) [Berlin: Paul Cassirer, 1912]).

In Psychological Types, Jung cited Barlach's The Dead Day as an example of the literary use of the contents of the unconscious (CW 6, § 426n.).

Barlach illustrated his play with twenty-seven lithographs. Jung owned a copy of the illustrated Cassirer edition. The Black Books, Vol. VI, Page 232, fn 128

Illustration from "The Dead Play:

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=335LEF4WA26UV&dchild=1&keywords=jung+black+books&qid=1608633451&sprefix=j

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Truly, Oh my soul, he is here. His nearness is hideous. (2021-08-23 05:38)

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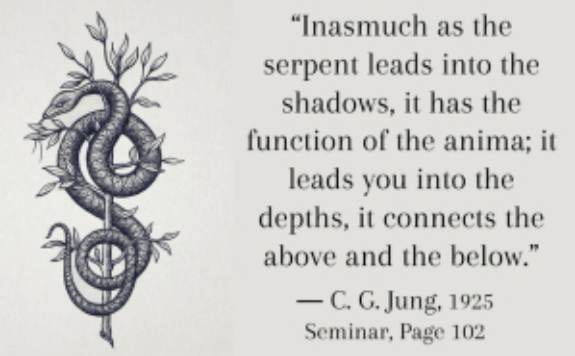
"Inasmuch as the serpent leads into the shadows, it has the function of the anima; it leads you into the depths, it connects the above and the below."
— C. G. Jung, 1925
Seminar, Page 102

[1]Black Books

1. I. 1923.

[I]. Verily, he came again in the middle of the night.

I heard his shrill, terrible whistle, when he whistled to the great bloodhound, who hurried to fulfill his master's wish like an arrow whirring arrow from a bow.

Truly, Oh my soul, he is here. His nearness is hideous. My eyes can't make him out. Tell me, whose countenance do you see? Whose form?

S. Verily, you have spoken correctly- he's really here. I tremble,

I heard the piercing, gruesome whistle. That is He. He is a mighty hunter, a hunter of men. How should I describe him, the strong one?

He breaks all human arts into two with lightning hammer from a dark cloud, -no human eye can see him.

But when he whistles, his pack suddenly ride up, drawing each bow, the spear hits its target, hissing and crashing.

A lord of men, who is like his hounds, he chases them trembling before him, made cruel from anguish, obedient in the fear of death.

[I]. What mighty one do you describe? I really feel the terror of his invisible presence. Tell me, will he speak to me?

Why does his appearance spread fright, he who was my friend?

S. He will speak to you. He has laid the cruel bow on the ground and sheathed his flashing sword.

He is a red-haired bearded man, his body and his feet are wrapped in animal skins.

His eyes shine with the light of the Gods and his countenance has the marble pallor of the Godhead. Yes, his gaze is fixed, it cannot be reached by human arts.

He clucks softly with his tongue and the terror shoots up, as if you stepped on a poisonous serpent.

A master-everyone is an unquestioning follower-since-who would even think of resisting? Hold your tongue, what would you dare utter in his presence?

He is a mighty one-what fearful riddles has he brought us! He will speak to you, but don't speak first.

He doesn't look at you. He speaks softly from afar. You can't hear him.

He still hasn't turned your way. He addresses the far-off dawn-devising the gory work of the hunt-his hounds stand tense-who wants to resist his pack?

His gruesome whistle freezes the blood, and each of his hounds carries a whole man like a rabbit to its master's feet.

What does he say to the dawn? Verily a master, a mighty one, a terror before whom every question dies.

Now he looks toward you, indifferently according to the manner of a true God and says to you:

He: Are you the one who overcame me? Can you laugh?

No, you can't. Because you don't understand how it was possible for you to overcome me, and yet you did it once-once and for all.

Can you tell me what this singularity meant?

What did it mean that you overcame me? And what do I mean? Divine me and tell me who I am, you overcomer!

[I] . You are verily a God, before whom everything wretched in us feebly falls into the dust.

You are a master, a mighty one, attended by fright, before whom everyone waits on each of your signs with mortal fear, with pricked-up ears, trembling like hounds, the human pack awaits you.

You are indubitably a God, a death terror would lame me if I spoke otherwise.

The terror emanating from you loosens bound tongues and compels true speech.

Who dared to play before you and dissemble? How could I once have overcome you?

I can’t understand how that was possible. But a true dream told me that I did it. Yes, I have overcome a God without knowing it.

He: You could do this because you didn’t know it. Yet tell me, what is a God? What do you call a God?

[I]. God is the almighty being, before whom there is no escape.

One falls to the ground in speechless horror. Nobody calls obedience into question.

One is captivated by his power. He who hears his whistle, his blood is frozen. No one calls obedience into question.

The master of such a terror is truly a God and that you are, even if you are an apparition.

What difference does it make, whether an apparition is clothed in the mantle of a God or an actual being?

Who dares here to toy with a gold scale?

No one thinks whether it is appearance or actuality. A faint click of your tongue is enough, Oh hunter of men!

He. Tell me, overcomer, what does it mean that you have overcome a God?

[I]. It wasn’t a sacrilege, or something unwitting, it was the only thing I could do, since I had to defend my life, even if a God attacked.

And apparently you wanted to spare me, otherwise you could have killed me easily.

I was then sick from an illness that had claimed the lives of many, but it quickly and easily went away.

I am aware that you saved me. Indeed you wanted to test my courage and determination.

Thus I interpret the overcoming to you: I couldn't and didn't want to leave you in a state of the deepest unknowing.

You must learn wisdom, since what is a king with power only and no wisdom? Isn't his power badly directed, if it lacks wisdom?

He. You have divined well. What do you call wisdom?

[I]. I call wisdom right action coming from right thought.

He. That is well said. Yet what is right?

[I] . What is right is what is in accord with the whole, and the whole leads to greater life.

He. That is also well spoken. I have promised you, overcomer, that I will learn.

My power needs wisdom. But why does a God born without wisdom still have power?

Interpret this to me![I].

I told you, God is the overpowering being. Wisdom is the opposite, it is mild, it is never violent, it does not shatter, nobody feels fear and grovels before it in the dust.

Because a God is a great power, he mostly lacks wisdom.

So it is.

He. This is well spoken, but I don't like what you said. Should wisdom destroy power? Answer!

[I] . Wisdom destroys unjust power and gives right form to right power.

He. You have put this well, overcomer! The Black Books, Vol. VII, Page 228-230

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

Elijah: The image that I saw was crimson, fiery colored, a gleaming gold.
(2021-08-24 04:09)

[paypal _donation _button border="5"]

[1]Black Books

I have already uttered the words.

The image that I saw was crimson, fiery colored, a gleaming gold.

The voice that I heard was like distant thunder, like the wind roaring in the forest, like an earthquake.

It was not the voice of my old God.

It was a thunderous pagan roar, a call my ancestors knew but which I have never heard.

It sounded prehistoric, as if from a forest on a distant coast;

it rang with all the voices of the wilderness. It was full of horror yet harmonic. Elijah, The Black Books, Vol. VI, Page238

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2Y3STPEBK4OHT&dchild=1&keywords=jung+black+books&qid=1608724963&sprefix=j

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When the anima is recognized and integrated a change of attitude occurs toward the feminine generally. (2021-08-24 04:21)

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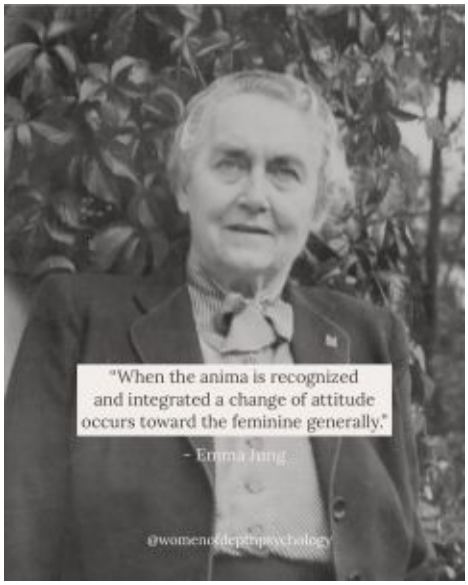
"When the anima is recognized
and integrated a change of attitude
occurs toward the feminine generally."
- Emma Jung
@womenofdepthpsychology

[1]Animus and Anima by Emma Jung

When the anima is recognized and integrated a change of attitude occurs toward the feminine generally.

The animus and anima are function complexes behaving in ways compensatory to the outer personality, that is, behaving as if they were inner personalities and exhibiting the characteristics which are lacking in the outer, and manifest, conscious personality.

In a man, these are feminine characteristics, in a woman, masculine. Normally both are always present, to a certain degree, but find no place in the person's outwardly directed functioning because they disturb his outer adaptation, his established ideal image of himself.

However, the character of these figures are not only determined by the latent sexual characteristics they represent; it is conditioned by the experience each person has had in the course of his or her life with representatives of the other sex, and also by the collective image of woman carried in the psyche of the individual man, and the collective image of man carried by the woman. – Emma Jung, Animus and Anima, Page 1

1. https://smile.amazon.com/Animus-Anima-Papers-Emma-1985-09-01/dp/B01FIZC3XI/ref=sr_1_2?crid=2VG5KG414JNQI&dchild=1&keywords=emma+jung+animus+and+anima&qid=161659

Jung's Soul: Don't you see that the parting is inevitable? For your sake and her [Toni Wolff] sake. (2021-08-24 04:50)

[paypal _donation _button border="5"]

[1]Black Books

17- I. 1922.

[I]. I haven't obeyed you as much as I wanted to. I'm not yet free enough for that. I'm lso oppressed by great weariness.

S. Yes, it's difficult. But cut back on your work. You have too many patients. You should have fewer.

[I]. I'll try to do what I can. But I hardly have the strength for it. Where can I gain the strength to fulfill all this?

S. I'll give it to you. But you must fulfill my conditions.

[I]. What are they? Before I promise anything.

S. You needn't be so mistrustful. Nothing impossible is demanded from you. But it's difficult to get these conditions across to you.

Won't you wait until you are stronger, that is, less tired?

[I]. No, I want to know them now, so that there is light and I can find my way.

S. So listen: you have grown older, your strength is no longer what it was. Therefore simplify. Become simple. You give too much.

You can be more sober. leave the greater burden to others.

[I]. But what are your terms for granting me strength?

S. How can I rightly say, if you' re so tired? Rest yourself and come again.

1. I. 1922.

[I]. Why are all these things so dark and bleak?

S. Because everything is a process of change. The times that previously were have become old and strive for new order.

That's why everything is dark. Gloomy for you, but alive and active within.

[I]. But what should happen? Where does the change of fate lead? Is there no message that you could read me?

S. None. The former has not yet been fulfilled and the way to fulfilment is full of torment.

[I]. Tell me, is my manner of acting and letting be somewhere incorrect? Why did you deprive me of sleep?

S. I didn't: deprive you. You deprived yourself through your injustice. Don't you see that the parting is inevitable?

For your sake and her [Toni Wolff] sake. The measure of suffering is full and the light of joy and life is burnt out.

Another light is to be found elsewhere.

[I]. Is there no escape?

S. No, this fate is not to be overcome. A miracle? You're thinking of a miracle? I can't see any.

[I]. So look around, gather all your visionary's strength, reach through even the eternal darkness a:ru:l for the sake of human suffering.

S. I will for your sake, but the gigantic cloud of eternal night is awful.

I see a yellow shining stroke from the top left of this cloud in the irregular shape of a streak of lightning, and behind it an indeterminate reddish light in the cloud. It does not move.

Beneath the cloud I see a dead black serpent and the lightning stuck in its head like a spear.

A hand, as large as that of a God, has thrown the spear and everything has frozen into a gloomy vivid image. What is it trying to say?

Do you recall that image that you painted years ago, in which the black and red man with the black and white serpent is struck by the ray of God?

This image is connected to it, since you also later painted the dead serpent, and did you not behold a gloomy image this morning, of that man in a white robe with a black face, like a mummy?

[I]. What is all this?

S. An image of yourself.

[I]. But what is meant?

S. How shall I interpret it to you? It hangs deep in the dark cloud. Who can tear it out?

[I]. I say unto you once more, gather your strength, your fly's boldness, your visionary's defiance.

Tonight's miserable suffering is too deep. Grasp the root of the mystery, as you've already done so often. You must.

S. My hand does not have the strength of the Gods. It can force daimons but not Gods, and truly a God sent this fate.

[I]. Then there will also be a divine good in it, since Gods cannot just be devils. What kind of God?

S. Truly a God of ore, a servant of the Great Mother. What man would be able to compete with the love and the severity of the Mother?

hat is the gruesomeness of the eternal Mother. You overcome the Mother only through submission.

[I]. But what submission does it require-?, to solve this mystery?

S. First you should paint the image that stands before your eyes today. It will bewitch your nature.

But the Mother is in your nature, she is the Mother.

[I]. I will do this. (Image executed).

I have painted the image. What do you say now?

S. I saw it. So it is. What should I say? Your arts leave me cold.

(I]. What does that mean? It sounds like before. Should you arrogate something to yourself again?

S. Why not?

(I]. Has the image granted you treacherous power?

S. The power you wanted.

(I]. I wanted to give you power so that you could give me light in this hellish darkness.

S. Do you believe that you could get light for yourself through magic?

(I] . I don't want to bewitch you. The image is entitled: The end of the magician. Do you understand this?

S. Whether I understand it? Better than you, it seems to me. That's why your magic leaves me cold.

(I] . You fool, I didn't want to bewitch you, but myself Why do you make this damned confusion?

S. This perplexity is necessary. Everything must be mixed up together(!].

So that you can be above and play the vampire?

S. No, no, no. You don’t understand. It has to be an end.

(I]. What do you mean by that? Speak clearly.

S. The disorder makes an end. It comes first and last. However, there must be a new day.

(I]. What can you do about this this, impotent daimon?

S. I can only look.

(I]. But what do you then hide behind your ambiguity?

S. All the severity that befalls you.

(I] . Do you then see no hope?

S. Hope, yes- but beyond the chaos. It’s not me sitting on you, but stark actuality. I can’t bring salvation, but you can.

You must make order patiently.

Actuality against actuality. You must defend your life. Go to your work, step by step, and do not let yourself be disturbed.

You will find the strength. Don’t let off. Take up the next book, do your duty. Close your eyes and ears. look at your image.

There is unconcern in agony. Agony, that is your actuality. The primordial man lived and died.

He has given you everything that the past could give you. Now you must create the present and build the future.

The future will be created. The past lived. It outlived itself What evidence is still needed? Your complaint changes nothing. The Black Books, Vol. VII, Page 219-221

It appears that Jung heeded this advice and reduced the size of his practice.

In the four last months of 1921, he saw about sixty-two patients, most several times per week and many daily.

In the first four months of 1922, he saw only about forty-five, and in the last four months of 1922 about forty-four.

Nevertheless, his workload remained an issue. On February 10, 1925 he wrote to Frances Wickes:

"Thank you for your kind letter. I am rather ashamed that I have not yet written to you.

But it was not just negligence that kept me from writing, but very urgent matters that called my attention elsewhere.

I am eaten up by patients, so that I can hardly breathe.

In the end of the week I become a violent fanatic of Jewish and Christian belief in the the sanctity of Sabbath on Saturdays and Sunday.

My tendency to an Islamic solution of problems shows itself in a veneration of Friday, but this new cult still interferes with correspondence."

On March 19, 1925, he again wrote to Wickes: "Lately there has been such an afflux of business that I have been forced to invent a new scheme how to keep up with my obligations.

I am going to reduce the hours of individual analysis, i.e., the amount of strictly therapeutic work for the teaching.

It has become unavoidable.

Last week I almost collapsed. No more of this!" (Wickes Collection, Manuscript Division, Library of Congress). The Black Books, Vol. VII, Page 219, fn 191

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

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The psyche is unaware of the difference between an outer act and an interior one, (2021-08-24 07:12)

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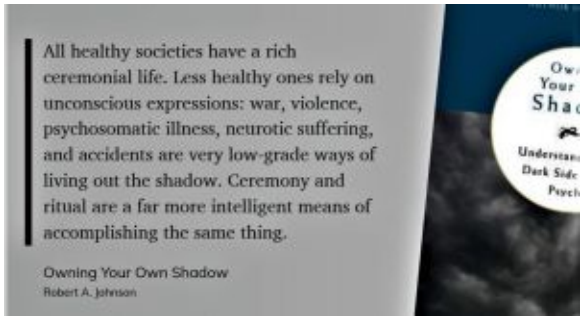
All healthy societies have a rich ceremonial life. Less healthy ones rely on unconscious expressions: war, violence, psychosomatic illness, neurotic suffering, and accidents are very low-grade ways of living out the shadow. Ceremony and ritual are a far more intelligent means of accomplishing the same thing.
Owning Your Own Shadow
Robert A. Johnson

[1]Owning Your Own Shadow by Robert A. Johnson

The psyche is unaware of the difference between an outer act and an interior one.

Our shadow qualities are lived out equally well from the viewpoint to Self either way.

Culture can only function if we live out the unwanted elements symbolically.

All healthy societies have a rich ceremonial life.

Less healthy ones rely on unconscious expressions: war, violence, psychosomatic illness, neurotic suffering, and accidents are very low grade ways of living out the shadow.

Ceremony and ritual are a far more intelligent means of accomplishing the same thing.

Ceremonies the world over, and from every age, consist mostly of destruction: sacrifice, burning, ritual killing, bloodletting, fasting, and sexual abstention.

Why?

These are the ritual languages that safeguard the culture by paying out the shadow in a symbolic way.

It is easy to fall into the error of thinking that we protect the culture by obliterating the destructive elements.

But we will see that there is no way to energize a culture except by an incorporation of them.

That is why a true religious ceremony has to contain as much darkness as light.

Again, look at the Catholic Mass and you will see a perfect balance of destruction and creation, of evil and redemption. Robert Johnson, Owning Your Own Shadow, Pages 52-53

1. https://smile.amazon.com/Owning-Your-Own-Shadow-Understanding/dp/0062507540/ref=sr_1_1?crid=3RRX5TDXNBEGW&dchild=1&keywords=robert+a+johnson&qid=1616584138&spre

Carl Jung: But the soul became the steps of its ladder, closest, nearest, near, far, further, furthest. (2021-08-25 04:14)

[paypal _donation _button border="5"]

[1]Black Books

After all, I told you that the world has acquired a new face, a new cover was thrown over it.

How odd that you [Elijah & Salome] didn’t know!

Old Gods have become new.

The sole God is dead-yes, truly, he died, he kept too many different things inside of him, thus he disintegrated into a multitude.

Thus the world became rich overnight.

Even the soul, the unique one, lost her powerful singleness, she also disintegrated into a multitude.

Therefore men became rich overnight. How is it possible that you didn’t know this!

What else? Ah, it is so much!

The sole God became two, again a single one and a multiple one, whose body consists of many Gods.

But the single one’s body is only a man and is bigger than the sun.

But the soul became the steps of its ladder, closest, nearest, near, far, further, furthest.

First she is my own being, then she is a serpent and a bird, then she is mother and father, then even further away Salome and Elijah.

But I can hardly think that you still belong to me, or else you should know what happened in my world.

I therefore have to reckon you among the daimons, not daimons of men, but of mankind; that is why you are bound to the age-old and existing, why you don’t know anything about the contemporary being of man.

But it is good that you came. Take part in what exists.

Because what exists should be in a way that you can take part in it. Carl Jung, The Black Books, Vol. VI, Page 238

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=2Y3STPEBK4OHT&dchild=1&keywords=jung+black+books&qid=1608724963&sprefix=j

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Bringing these opposites into union is one of the most important tasks of present day psychotherapy. **(2021-08-25 04:27)**

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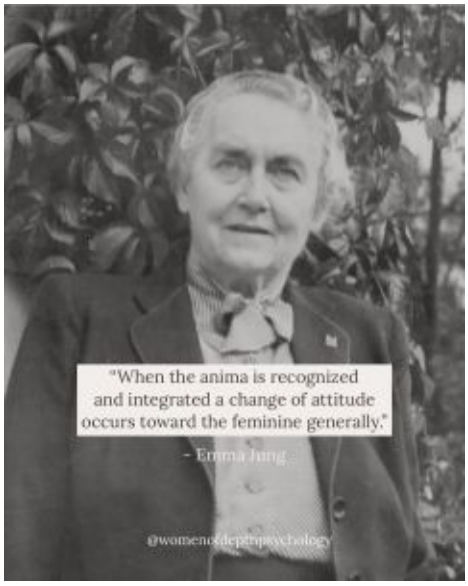

[1]Animus and Anima by Emma Jung

In attempting, as I have in this study, to present the anima as an elemental being, I have left out the higher forms of its manifestation as, for example, Sophia.

This is because it seemed important to me to emphasize the natural aspect which so markedly belongs to the essence of feminine being.

When the anima is recognized and integrated a change of attitude occurs toward the feminine generally.

This new evaluation of the feminine principle brings with it a due reverence for nature, too; whereas the intellectual viewpoint dominant in an era of science and technology leads to utilizing and even exploiting nature, rather than honoring her.

Fortunately, signs can be observed today pointing in the latter direction.

Most important and significant of these is probably the new dogma of the Assumptio Mariae and. her proclamation as mistress of creation.

In our time. when such threatening forces of cleavage are at work, splitting peoples, individuals, and atoms, it is doubly necessary that those which unite and hold together should become effective; for life is founded on the harmonious interplay of masculine and feminine forces, within the individual human being as well as without.

Bringing these opposites into union is one of the most important tasks of present day psychotherapy. Emma Jung, Animus and Anima, Page 87

1. https://smile.amazon.com/Animus-Anima-Emma-Jung/dp/0882143018/ref=sr_1_1?crid=2P0KJFDN7JTMJ&dchild=1&keywords=emma+jung+animus+and+anima&qid=1616695957&sprefix=

Carl Jung: The child is a new God, actually born in many individuals, but they don't know it. (2021-08-25 04:53)

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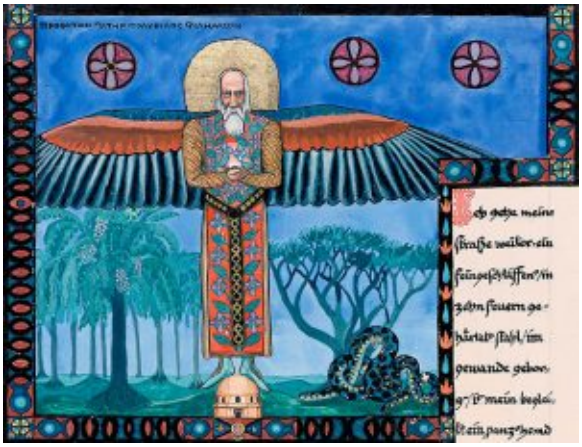

[1]Black Books

The following was added here in LN: "But when Philemon had finished, the dead remained silent.

Heaviness fell from them, and they ascended like smoke above the shepherd's fire, who watches over his flock by night" (p. 535).

For Philemon's commentary on this sermon, see LN, pp. 535 - 36.

On February 29, 1919, Jung wrote a letter to Joan Corrie and commented on the Sermones, with particular reference to the last one:

"The primordial creator of the world , the blind creative libido, becomes transformed in man through individuation & out of this process which is like pregnancy, arises a divine child, a reborn God, no more (longer) dispersed into the millions of creatures, but being one & this individual, and at the same time all individuals, the same in you as in me.

Dr. Long] has a little book: VII sermones ad mortuous.

There you find the description of the Creator dispersed into his creatures, & in the last sermon you find the beginning of individuation, out of which, the divine child arises .. ..

The child is a new God, actually born in many individuals, but they don't know it.

He is a 'spiritual' God.

A spirit in many people, yet one and the same everywhere.

Keep to your time and you will experience His qualities" (copied in Constance Long's diary, CLM, pp. 21- 22). The Black Books, Vol. VI, 228, fn 107

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=335LEF4WA26UV&dchild=1&keywords=jung+black+books&qid=1608633451&sprefix=j

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I try to pray that it may not happen–that a miracle happens. (2021-08-25 10:53)

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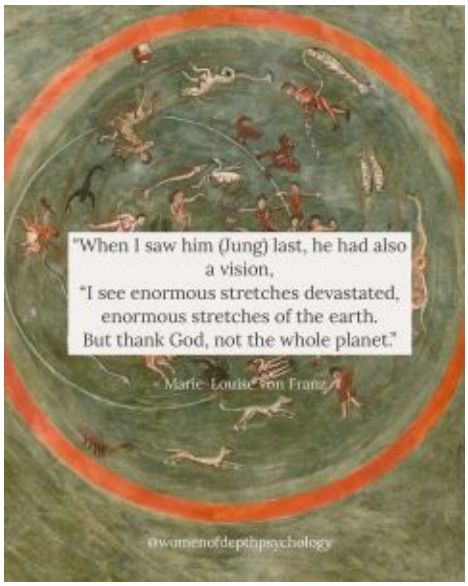
"When I saw him (Jung) last, he had also a vision,
"I see enormous stretches devastated, enormous stretches of the earth.
But thank God, not the whole planet."
- Marie-Louise von Franz
@womenofdepthpsychology

[1]A Matter of Heart

WAGNER: What is your own feeling about it, the world situation?

VON FRANZ: Well, one's whole feeling revolts against this idea but since I have those notes in a drawer, I don't allow myself to be too optimistic.

I think, well, we have always had wars and enormous catastrophies, and I have no more personal fear much about that.

I mean at my age, if you have anyhow soon to go–so or so egocentrically spoken.

But the beauty of all the life–to think that the billions and billions and billions of years of evolution to build up the plants and the animals and the whole beauty of nature–and that man would go out of sheer shadow foolishness and destroy it all.

I mean that all life might go from the planet.

And we don't know–on Mars and Venus there is no life; we don't know if there is any life experiment elsewhere in the galaxies.

And we go and destroy this. I think it is so abominable.

I try to pray that it may not happen–that a miracle happens.

WAGNER: Do you find that young people that you see now are aware of that? That it's in their consciousness?

VON FRANZ: Yes, it's partly in their unconscious and partly in their consciousness, and I think in a very dangerous way, namely, in a way of giving up and running away into a fantasy world.

You know, when you study science fiction, you see there's always the fantasy of escaping to some other planet and begin anew again, which means give up the battle on this earth, consider it hopeless and give up.

I think one shouldn't give up, because if you think of Answer to Job, if man would wrestle with God, if man would tell God that he shouldn't do it, if we would reflect more.

That's why reflection comes in.

Jung never thought that we might do better than just possibly sneak round the corner with not too big a catastrophe.

When I saw him last, he had also a vision while I was with him, but there he said, "I see enormous stretches devastated, enormous stretches of the earth.

But, thank God it's not the whole planet. Marie-Louise Von Franz, A Matter of Heart.

1. https://smile.amazon.com/Matter-Heart-Carl-Gustav-Jung/dp/B00028G6LC/ref=sr_1_2?dchild=1&keywords=VON+FRANZ+A+MATTER+OF+HEART&qid=1616683879&sr=8-2

Liliane Frey-Rohn (2021-08-26 04:11)

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Image: Liliane Frey-Rohn with Dr. Jung

At another point, when Liliane Frey was telling people that Hillman had betrayed “his spiritual mother and father” (meaning herself and Meier), it was Kate who turned it around, saying to her husband: “And what did they do to you? But you see in Europe the young must obey the old, not the old support and follow the young.” Dick Russell, The Life and Ideas of James Hillman, Page 302

After Hillman’s female analyst, Rivkah Scharf-Kluger, left to live in Israel, since May 1957 he had been seeing another of Jung’s female devotees, Dr. Liliane Frey, in addition to Meier. Now, having fulfilled “the minimum of 300 hours divided between a man and woman analyst” as well as 431 supervised hours seeing eight patients, Hillman applied to the Curatorium to present himself for the Diploma-Examinations. Dick Russell, The Life and Ideas of James Hillman, Page 246

While not a member of the governing Curatorium, as Director of Studies he attended all of its meetings. Curatorium President Franz Riklin was Hillman’s boss. Liliane Frey, the analyst Hillman continued to see on a regular basis, and Meier, whom Kate was still seeing weekly, both strongly disliked Riklin for what they considered a power grab. Dick Russell, The Life and Ideas of James Hillman, Page 276

Yet Meier and two other Curatorium members, supported by Liliane Frey and Jolande Jacobi, intended to bring Hillman before a hearing. Riklin mobilized to try to stop them and, wrote Hillman, “in great silence Adolf [Guggenbühl] and I planned our moves.” Dick Russell, The Life and Ideas of James Hillman, Page 299

As soon as post-war travel was possible in 1947, Kirsch returned every year to Switzerland for two months to continue his analysis with Jung and Toni Wolff, and, after their deaths, with Dr Liliane Frey and Professor C.A. Meier. Thomas Kirsch, The Jungians, Page 94

In the late 1930s she [Aniela Jaffe] moved to Zurich where she worked as a secretary. These years were filled with many difficulties, both spiritual and physical, but eventually she had an analysis with Liliane Frey. Thomas Kirsch, The Jungians, Page 12

When you met him [Jung] in the club or when you met him privately or in analysis, it was always a man interested in the, I would like to use the word, in the supernatural food. Always. And to the depths. And you see, you could come into his room in analysis, and he was just speaking about the dreams you had had before, last night, not knowing them, but he was, he was involved. He was so transparent for people, and that was the fascinating thing in the relationship with Jung. Therefore, everybody who knew Jug had the feeling he speaks one’s own language. Liliane Frey-Rohn, A Matter of Heart, Film Transcript.

It is fascinating and at the same time heart-wrenching to follow the inner split with which Jung struggled in his efforts to do justice to Freud’s findings on the one hand, while remaining true to his own inner demons on the other. Liliane Frey-Rohn, “Jung” by Gerhard Wehr, Page 201-202

He [Jung] chose two medical doctors, C. A. Meier and Kurt Binswanger, and two extraverted women, Jolande Jacobi and Liliane Frey, for the other four members. [of Institute Board] Barbara Hannah, Jung: His Life and His Work, Page 213

The only trouble I’m having is that I no longer have any need to work with Meier and (or) Liliane Frey. I don’t have a negative attitude toward them, but simply feel a need to keep working by myself. James Kirsch, Jung-Kirsch Letters, Page 212.

This is where the God is buried,/ this is where he arose. **(2021-08-26 04:46)**

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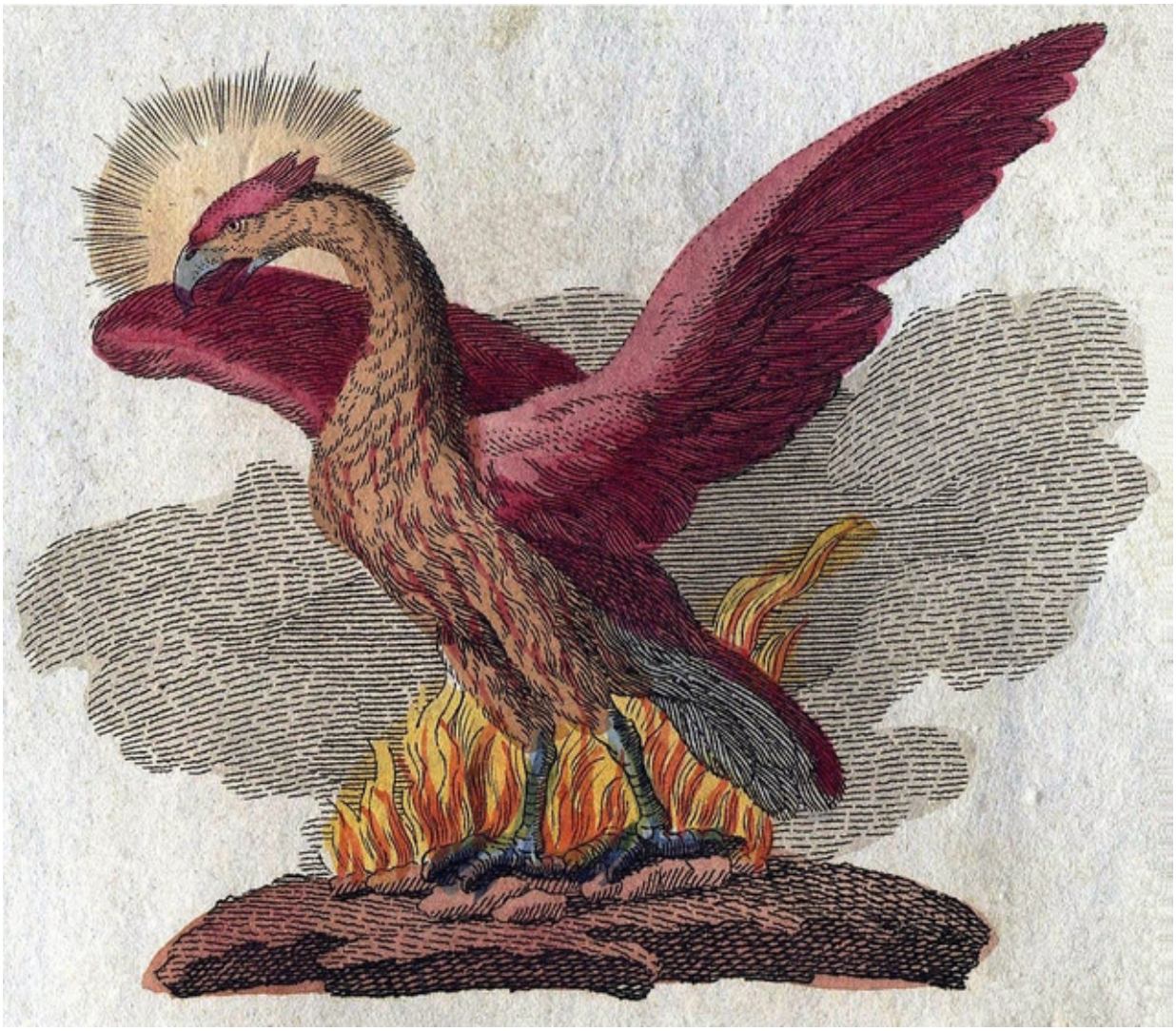

[1]Black Books

1. I. 1927

H. Sigg died. Important dreams. In June 1926 I dreamt: I am with Hermann Sigg in a car journey on Lake Geneva.

We drive from Lausanne, direction Vevey. But Vevey is Luxor and we are on the Nile.

Arriving at the "place de la ville" [town square], H. S. says: "I must let something be repaired on the car. It will last about one hour. Meanwhile, you can go for a walk. We will then meet at the Eastern exit of the town (Direction: Montreux."

I have a stroll in the town and wait for H. S. after an hour at the appointed place.

But he doesn't arrive. I take the main road again to see if he was waiting further in front. Suddenly a car stops behind me.

It is H. S. He is angry. "but you can actually wait for me and do not need to run away from me.'

As I considered the dream, it occurred to me that Luxor lies on the left bank of the Nile, and not like Vevy on the right of lake Geneva (direction of the Rhone).

On the right bank of the Nile lies the Necropolis.

On 26 December I went with H. S. in the boat toward Bollingen. It was night when we arrived at the lake causeway.

Since I wanted to unrig the mast, I gave him the rudder and warned him not to deviate from the course on the white light.

Suddenly there was a bang. He had destroyed the propeller at a navigational mark. He went in the wrong direction.

I was very surprised at this, since he knew the correct way.

On the night of 29/30 XII I dreamt: a dark, sinister street in a poor part of a large town. I am alone. A man with a dog comes to meet me.

The dog attacks and I draw my large knife, to protect myself.

I take the dog by its head and notice that the skull bones move.

I think "fracture" and have compassion for the animal. The man (unknown) comes closer swaying and murmurs something.

I don't know, is he drunk or sick?

The day before H. S. went back home again. He was preoccupied and depressed. Otherwise I noticed nothing.

The dream told me that something organic was wrong with him. I went straight to the house and examined him: aniscoria!

Progressive paralysis.

His wife was aware that he once had a syphilitic infection. He had carefully concealed this from me. I took him to Dr. Brunner. The Black Books, Vol. VII, Page 238-239

1. Hermann Sigg (1875- 1927) was a businessman and a close friend and neighbor of Jung's and the founder, in 1904, of Haus Sigg & Co., which specialized in olive oil and had plantations and factories in Tunisia, Spain, and France.

The company was responsible for most of the olive oil imports in Switzerland. Sigg's obituary in the Neue Zurcher Zeitung described him as a "very kind, very upright, farsighted businessman" (January 14, 1927) .

In 1927 Jung painted an image of the map from his Liverpool dream in the calligraphic volume of LN to which he gave the following inscription:

"D. IX januarii anno 1927 obiit Hermannus Sigg aet.s.52 amicus meus. [9 January 1927 my friend Hermann Sigg died aged 52]" (see below, p. 240).

At his tower in Bollingen, Jung painted a mural bearing a stone-carved inscription in Latin and describing the culmination of the process of the rebirth of the divine that forms a central theme of Liber Novus and the Black Books.

"This is where the God is buried,/ this is where he arose. / like the fire inside the mountains,/ like the worm from the earth,/ the God begins. / like that serpent from ashes, / like the Phoenix from the flames, / the God arises / in a wondrous way. / like the rising sun, / like flame from the wood, / the God rises above. / like ailment in the body,/ like the child in its mother's womb,/ the God is born. / He creates divine madness,/ fateful errors,/ sorrow and heartache./ like a tree / man stretches out his arms / and sees himself/ as a heavenly man / that he did not know,/ facing the world's orb / and the four rivers of paradise. / And he will see the face / of the higher man and spirit, / of the greatest father / and the mother of God. / And in an inconceivable birth / the God frees himself/ from man / from image, / from every form, / while he enters / the unimaginable and absolute / secret./ In memory of Hermann Sigg,/ my very dear friend,/ died on
9 January 1927." The Black Books, Vol. VII, Page 239, fn 252

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=PG0AVCE0911XVAH6S0N8&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

Carl Jung: Death has laid its hand upon our friend. (2021-08-26 06:03)

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Gianluca Gambino
When we penetrate the depths of the soul
and when we try to understand its
mysterious life, we shall discern that death
is not a meaningless end...
Carl Jung CW 18

[1]Symbols of Transformation

Death has laid its hand upon our friend.

The darkness out of which his soul had risen has come again and has undone the life of his earthly body, and has left us alone in pain and sorrow.

To many death seems to be a brutal and meaningless end to a short and meaningless existence.

So it looks, if seen from the surface and from the darkness.

But when we penetrate the depths of the soul and when we try to understand its mysterious life, we shall discern that death is not a meaningless end, the mere vanishing into nothingness—it is an accomplishment, a ripe fruit on the tree of life.

Nor is death an abrupt extinction, but a goal that has been unconsciously lived and worked for during half a lifetime.

In the youthful expansion of our life we think of it as an ever increasing river, and this conviction accompanies us often far beyond the noonday of our existence.

But if we listen to the quieter voices of our deeper nature we become aware of the fact that soon after the middle of our life the soil begins its secret work, getting ready for the departure.

Out of the turmoil and terror of our life the one precious flower of the spirit begins to unfold, the four-petaled flower of the immortal light, and even if our mortal consciousness should not be aware of its secret operation, it nevertheless does its secret work of purification. Carl Jung, CW 18, Para 1705-1708

1. https://smile.amazon.com/Symbols-Transformation-Collected-Works-Vol-5/dp/0691018154/ref=sr_1_1?crid=27UAJHN1DDG48&dchild=1&keywords=jung+symbols+of+transformati

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The body’s carbon is simply carbon. Hence "at bottom" the psyche is simply "world." (2021-08-27 03:49)

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[1]Archetypes and the Collective Unconscious

The symbols of the self arise in the depths of the body and they express its materiality every bit as much as the structure of the
perceiving consciousness.

The symbol is thus a living body, corpus et anima; hence the "child" is such an apt formula for the symbol.

The uniqueness of the psyche can never enter wholly into reality, it can only be realized approximately, though it still remains the absolute
basis of all consciousness.

The deeper "layers" of the psyche lose their individual uniqueness as they retreat farther and farther into darkness.

"Lower down," that is to say as they approach the autonomous functional systems, they become increasingly collective until they are universalized and extinguished in the body's materiality, i.e., in chemical substances.

The body's carbon is simply carbon. Hence "at bottom" the psyche is simply "world."

In this sense I hold Kerenyi to be absolutely right when he says that in the symbol the world itself is speaking.

The more archaic and "deeper," that is the more physiological, the symbol is, the more collective and universal, the
more "material" it is.

The more abstract, differentiated, and specific it is, and the more its nature approximates to conscious uniqueness and
individuality, the more it sloughs off its universal character.

Having finally attained full consciousness, it runs the risk of becoming a mere allegory which nowhere oversteps the bounds of conscious comprehension, and is then exposed to all sorts of attempts at rationalistic and therefore inadequate explanation. Carl Jung, CW 9i, Para 291

1. https://smile.amazon.com/Archetypes-Collective-Unconscious-Collected-Works/dp/0691018332/ref=sr_1_1?crid=1B7SQMFOLQD7N&dchild=1&keywords=jung+archetypes+and+the

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...a medicine man is a product of nature; he depends upon nature.
(2021-08-27 04:00)

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19 November 1930 Visions Seminars Lecture VI

This morning we are concerned first with questions about the saint, what kind of figure he is, but we cannot go very deeply into that now.

I will just read you the last paragraph of Dr. Baynes's remark, where he has really formulated the problem in question, the difference between the shaman, the primitive medicine man, and the saint:

I should like to put the question whether the distinction between the shaman and the saint cannot be referred to the anima relation, namely, that the power of the shaman comes from accepting the rule of the anima as the spirit of his metier, while the saint rigorously excludes the anima; although both are in fact determined by her.

And is it not the effort to exclude the anima relation which forces the saint into his attitude of isolated absolutism?

Whereas the shaman whose metier is rooted in the anima relation is essentially a related and social personage.

This puts the whole question into the right light.

The saint is a product of social and civilized differentiation, while a medicine man is a product of nature; he depends upon nature.

Dr. Baynes puts it as depending upon the anima, but the anima is nature, and the prim-

itive medicine man is enveloped by the unconscious, he is part of it, the unconscious functions through him.

While the saint lifts himself up above the unconscious, he defeats the unconscious.

That is the way one could formulate it, but naturally one can go further and say that the saint also fulfills the unconscious.

That is paradoxical, but that is the nature of the unconscious.

The unconscious on one side is nothing but nature, and on the other hand it is the overcoming of nature; it is yea

and nay in itself, two things in one.

So we shall never understand what the unconscious is, as we shall never understand what the world is, because

it is and it is not.

That we have come to such an antinomian statement means that we have reached the end of our reasoning powers.

We are ramming our heads into a wall and the wall will not yield, however hard we may try.

That is the antinomy of pure reason-one comes to the borderline where one has to say: It is and it is not.

So the saint is a production of the unconscious and yet he is the overcoming of the unconscious.

One sees this very clearly in the psychology of the Buddhist saint; by every word and every act he is overcoming the

unconscious, overcoming the illusion.

The unconscious is the illusion and he is in a state beyond illusion.

And the Christian saint also overcomes the unconscious, he rises above it; to him the unconscious is the devil and he overcomes the devil.

While the primitive medicine man is, essentially, the power of illusion, he himself is at the same time the subject of the power of imagination and of illusion and is made to work through it.

Therefore most of the primitive shamans are sort of mediums; they get into a trance and work through that, which means, of course, the complete defeat of the human individual in his relationship to the unconscious powers.

But it is true that even the saint is, unconsciously, almost forced by the unconscious.

When you know what the saint is really after and analyze carefully the symbolism in which he believes, it is the unconscious again, the unconscious that tries to overcome itself.

One sees that in another form in analyzing the dreams of people who are definitely insane.

I saw such a case, a woman who had been confined twenty years.

She willingly told me her dreams and I simply took down the series.

There was an absolutely rhythmical development in them.

For instance, say a dream spoke of destruction, a sort of winter dream, where the world was empty and she was almost nonexistent.

Then spring begins and some positive symbols occur, the sun rises perhaps, and the dreams take on almost a lovely aspect, something which you feel right away as living, positive, so that you think, ah, now it is coming.

And then it comes, a beautiful symbol of individuation or of rebirth, and you think, now she must see it.

But she does not see it, she cannot grasp it, and it passes by as a sort of miracle, a lovely vision which happens I don’t

know where, on another star, and she is not touched by it.

The pillar of life passes her by and then comes the winter again, the destruction of the whole thing, a regular cycle.

If she could catch it she would be saved, but she has lost her hands, she cannot catch it, and so the opportunity passes.

Like a lame man who waits on the bank by the healing water: he is unable to jump in so he will never be cured. It is also like that phenomenon in Rider Haggard’ s She, the mysterious pillar of fire where "She" is almost destroyed.

But first "She" attains to something approaching immortal life by passing through the flame.

That is a description of the eternal cycle of death and rebirth which is always revolving in the unconscious.

In the autumnal part of the cycle the unconscious seems to be intent upon destruction, everything is dissolved, everything goes under, so one concludes that the tendency of the unconscious is to bring everything back to the elemental condition and that there is no synthesis in it at all.

But in the spring part of the cycle, one comes to an entirely different conclusion.

Then one sees that the unconscious wants synthesis; everything is built up and there is nothing destructive about it.

It is as if there had never been the will to destroy.

So it depends upon the moment when one observes the unconscious.

At one time it is negative, at another it is positive, it is contradictory in itself.

Otherwise, it would not live, it would not move.

And that contradiction goes as far as the idea of existent nonexistence.

The Buddhist idea of nirvana is a nonexistent existence, or an existent nonexistence; it is not merely a nothingness.

nirvana is a positive non-being and the unconscious is exactly that, a yea and a nay in itself. It undoes itself to absolute nothingness and creates itself out of nothingness again.

This is the attitude of the gods.

That God created himself and the world out of nothing is the Christian idea.

So our definition of the saint holds good as long as we are moving in a world of more or less superficial phenomena.

But if we go a bit deeper, we see in the saint the unconscious overcoming itself.

The unconscious that wants to dismember everything, to disintegrate everything, to bring everything back into its beginning, is also creating the most beautiful jewel, the essence of synthesis, and that is so paradoxical that one is bewildered.

But if we know that the unconscious is nay and yea, we simply have to settle down to the idea that it is utterly incomprehensible to our mental faculties.

Now I think we will put that problem aside, for our time is short.

We were discussing the first part of the dream last week, and we reached the conclusion that the attitude of saintliness was apparently to be repressed by an actual factor symbolized by the bull, which is a creative force still undifferentiated.

It is comparable to the Mithraic bull, the bull of the beginning, the world bull.

The bull of the beginning would be the blind unconscious creative force, representing in this case a great value because the attitude of saintliness is a culmination, an end.

Anything that is differentiated and has reached its completion is beautiful and respectable

and good and noble-and sterile.

It runs dry after a while.

One may admit that it is beautiful, but it doesn’t work any longer.

It is as if it had lost its efficiency, and in such a case the unconscious brings up the contrary, an undifferentiated blind impulse, a spring sign in astrology.

Astrology is the projected psychology of the unconscious, and there we see Taurus the bull as the sign of spring, the creative part of the unconscious cycle.

It is as if the saint were standing in the West or in the autumnal equinox, and then Taurus would be the vernal equinox;

it is now in the Fishes.

It has moved back on account of the so-called precession of the equinoxes.

The next part of the dream, as I said, is not really connected with the first part, which is decidedly mythological.

The second part is about an automobile, and they are driving down a very steep hill.

The dreamer was driving, and there was the fear that the brakes of the car might not hold.

She felt very frightened and impotent, but at last they reached the bottom of the hill in safety.

Now this is a descent, and in the light of what went before, it is perfectly clear.

The culmination, or the good thing, the desired thing, is always thought of as being above and visible.

A town that is built on a mountain cannot remain hidden according to the ancient parable.

But when the situation is such that one should find the creative principle, when the thing above has lower efficiency, naturally one must go down to the blind thing, the dark thing, which is always thought of as being below.

This going down has also the mythological meaning of the nekyia, a Greek word which means the descent to the dead, into Hades.

So whenever there was a difficult situation which could not be solved, or a question which could not be answered by the ordinary means, people went down to the oracular cave, or to a hidden spring, like the spring in the Temple of Delphi from which the prophetic vapors rose.

The idea was that the secret place was below, so initiations often took place below the surface of the earth in a cave.

The caves of Mithra that were excavated in Germany and Italy were only half underground, but the original idea was a real cave.

The fathers of the church often spoke of these spelea as being in rocks; they were natural grottoes.

In some cases they were far below the surface; in a place in Syria there were three hundred and sixty-five steps to go down, which means that the initiate had to go back through a whole year in order to reach the chamber of initiation.

That symbolism influenced religious buildings.

In old Norman churches, for example, there are under-churches or crypts which were the original mystery places; also the sarcophagi containing the dead were there, so it was a sort of Hades below the church.

In the cult of Mithra the ordinary people were not admitted to the crypt; only the real initiates were down below, but there were peepholes through which the people above could look down and get glimpses of the mysterious doings.

In the Catholic church the choir is separated from the people by a screen, often very beautifully decorated.

The community is shut out, excluded from the mystery play that goes on in front of the altar, the priests being the initiates with special prerogatives, equipped with special powers.

The original idea was the mystery underground, of which ordinary people could only catch glimpses.

And the psychological idea is the same, the idea that the creative principle, or the creative forces below, should be faced and assimilated to consciousness.

In order to attain that goal the dreamer must go down to the depths, where she most probably will meet the bull or another creative symbol, the equivalent of the bull.

Now the question is whether the brakes of the car are strong enough, because the descent seems to be very steep and dangerous.

One often encounters that symbolism.

The ascent is always laborious, yet it is a well-trodden path and there are many safeguards; it is rather annoying, but

you feel safe because many thousands of people have gone that way already. But the downward path is new.

Many have gone down, but they usually slipped down, so it has a slippery surface, and

one finds parts of wrecked cars and trousers and shoes and skeletons, perhaps of people who have gone to smash on that path.

That is not very encouraging; of course one is afraid.

That slipping down is the fatal mistake one can make in one's career.

Everybody is at some time in his life threatened by such mistakes, and some are really victims, some really slip and go downhill.

We use all those metaphors, they are many and well known.

This is the path of danger, because one leaves everything which seems to be right and good and recommendable and, above all, safe.

Very often the situation causes certain symptoms.

A patient in that stage told me that things seemed actually to be slipping, she felt as if she might fall.

People do fall in reality; they might even break a leg, as a sort of symbolic action.

Accidents may happen, particularly when there is great unwillingness to go down consciously and intentionally.

Then the unconscious simply takes people by the neck and forces them down, which, of course, may lead to disaster.

It does not necessarily lead to disaster, but it may if one doesn't help the thing along, if one doesn't follow the intimations of fate willingly and consciously.

So it is perfectly justifiable that the situation should arouse some fear, particularly the fear that the brakes are perhaps not strong enough; for there is some acceleration in going down that path to the unconscious-the speed has a tendency to increase.

One finds when one takes the downward way that after a while it is almost too easy.

Therefore we say that if you give the little finger to the devil, he takes the whole arm, and finally the whole body.

But the dream assures her that she has reached the bottom and is safe; that is, she is in relative safety.

This does not exclude the possibility that later on other fears will come, but at all events she has safely reached the

depth that is necessary for the time being.

Now one can rely upon such a dream.

When the unconscious makes a statement, it is unwise to assume that it is a lie or a cheap sort of consolation; she is safe for the time being.

It is like sliding down a steep mountain until you come to a little plateau where you are reasonably safe, though you have not accomplished the whole descent.

At the time she had the dream I did not know it, but I found out a little later that she had here gone so far down into

the strata of the historical mind that she had reached a level where she could objectify her unconscious contents.

I think it is practical and permissible to assume that the mind is built in sort of strata; the top layer would be the actual consciousness, and below would be the historical layers.

The next layer below consciousness would be the consciousness of one's youth, and then the layer of the parents and grandparents, and farther down the medieval layers.

Then very much farther down would be the layer of the man who did not yet possess his thought, to whom mind was something objective which appeared outside, like the primitive who has no psychology, or only traces of it, like little children. His psychology appears outside of himself.

All the archetypal figures, inasmuch as they are constellated, appear in his surroundings, in animals, in men, in trees, in rocks and so on.

He does not think, it thinks, it speaks; an animal or a bird tells it to him, or he hears the trees whisper together in the night, telling secrets.

All original revelation takes place on that level where the mind is objectified, where it seems not to belong to the person himself, but to be definitely a strange factor.

And the primitive is still alive.

People are always assuming that certain thoughts which really belong to themselves are thought by other people.

They are so convinced of it that they don't even ask.

For instance, I have had plenty of patients who assumed that I was thinking such and such a thing, that my intention was such and such, never stopping for a moment to consider whether it was true.

Such a thought did not appear in their own head, it appeared in my head-they assumed that it was there in my head.

This is so frequent that I can apply it as a rule. Suppose a patient dreams about a cocoon, for example.

I say: "Now what have you to do with a cocoon?" And she has no idea.

Then I say: "But what do you

think that I think about a cocoon?" "Oh, I know exactly what you think," and out comes all her own material.

And I did not think it, nor had I the faintest idea of it.

That is the most ordinary phenomenon, so usual that I could build that technical device upon it-what do you think that I

think-and it works.

That is primitive mentality, the objectivation of the mental process, and it is amazingly frequent but naturally quite invisible to the people concerned.

It happens all the time in ordinary practical life that people really behave like primitives; it is not difficult to reach that level where objectivity takes place.

Now in our dreamer's case it is, of course, a sort of sacrifice.

People often think it is merely technique, a method. It is not.

It needs a particular mental attitude, which cannot be attained without a certain sacrifice of the civilized man.

It seems like sacrilege but there is nothing else to be done about it.

Of course, many people are already on that level, numbers of artistic people, for instance, for whom there is no question of any sacrifice, because they are not yet on the level of civilized consciousness.

But to the person of civilized consciousness it means a sacrifice, an act of devotion, though it is very different from the usual idea of sacrifice.

We have wonderful associations with that word-like the sacrifice of the desires of the flesh-which is all very fine and good.

But to reach the primitive level it is the reverse sacrifice, almost a sort of Black Mass, for it is necessary to give up certain accomplishments.

A man's highest moral ideal may be his intellectual integrity. His thinking must be pure and true.

And now in order to reach that level of objectivation, he cannot maintain that kind of thinking; he has to sacrifice it, and that is most painful.

So people with differentiated feeling, for example, have to sacrifice that differentiation in order to get back to the primitive level where the mind-or any other inferior function-

appears in an objectified form.

And when a person does not succeed, as a rule it will be seen that he was merely too good, too moral.

It is, of course, most regrettable to be forced to give up your moral qualities, yet sometimes such objectivity is reached only by the sacrifice of very good qualities, fine civilized adjustments.

That makes the thing dangerous and difficult, for having once given up such achievements, you are not sure that you will get them back.

There are no walls and no signposts, and you really have the feeling that you may slip down into black eternity.

The proof that the patient had reached the primitive level was that, from that time on, the main progress took place through direct vision; she began to visualize her mind instead of thinking with it, because thinking would have destroyed the creative force, the bull.

She would have been lifted up to that sphere of purity and saintliness where the atmosphere was just dried up, sterile.

You see that thing cannot grow in such a climate.

Therefore she had to go down to the primitive level, where she lost her intellectual grasp.

The intellect is something like a bird of prey; it seizes its object, tears it to pieces, and separates it from its surroundings, in order to acquaint itself with it.

The intellectual processes are really based upon separation; they are based upon endless acts

of cruelty, cutting things down, excluding things.

This distresses the feeling type, because it means dissecting a living thing, tearing it asunder.

Anyone with feeling naturally objects, for he feels the cruelty of such a procedure. In the same way, an intellectual person is distressed by what the feeling type does with the intellect.

He is as rude and cruel and uncouth as the intellectual is with feeling.

But at the primitive level, you see the mind, there is no separation any longer; it is as if you had given up all your assumptions as to the nature of things.

You don’t know what is going to happen, you are below the facts, the facts are passing over you like waves.

You have no standpoint, and your whole mental attitude is transferred into an objectified process which is not yourself.

It is just as if, instead of trying to formulate something for you, I should stop entirely and a voice in the rear should suddenly begin to talk.

Now the advantage of such an exteriorization of the mental process is, as I said, that things then simply happen as they happen; they are no longer dissected and torn asunder, because there is no discerning intellect to tear them asunder.

There is only an eye or an ear to help you to participate.

So you are swayed by facts, as in the dream condition where you are swayed by the psychical process.

That is now beginning with the patient, the psychic facts are flowing along in a continuous stream, everything is still in the original connection with everything else.

And such objectivation is only possible when the subject is depotentiated, when the mind has lost all its qualities of the bird of prey.

I showed you some of the initial visions, those fragmentary, hypnogogic glimpses, and this new vision was more or less the same kind, but with an entirely new element in it: I beheld the head of a ram.

Swiftly and with fearful strength the ram charged and was met full on the forehead by the spear of an Indian.

You see, the new element is that it is no longer a static vision; there is now progress, it is moving by itself.

Before, she still retained her own activity, what you would call her own free will; she had not lent her own power to the contents of the mind.

Therefore they had no power and there was no movement.

This time her dynamis has wandered over into the unconscious objects, the contents of the mind, which are now moving by themselves, naturally with that energy which was formerly her own and which is still her own when she is on another level.

She is still capable of withdrawing from the vision and climbing up to the surface of consciousness, where there is no ram charging, and everything is as it always is.

But at the moment, she gives up her own power, she sinks down, and the contents are moving violently.

The vision goes on: Then the ram vanished. The Indian lay down beside his spear.

Suddenly he leapt to his feet, jumped on his horse, which was black, and galloped over plains and hills until he came to a black pond surrounded by black mountains.

Here the horse refused to go further.

It lay down and died.

The Indian stood on the shore and looked for the sun, but the sun had set, it was twilight.

Suddenly the Indian turned into a Chinaman.

He knelt down beside the black pond and bowed his forehead to the ground three times.

This vision is very much like a dream-but not quite.

What is the difference? What is the criterion?

Mr. Baumann: The dreamer herself is not concerned in the vision.

Dr. Jung: But occasionally you have a dream where you don't seem to be in it. That is not a criterion.

Prof Eaton: There are none of the contents of ordinary life in it, no automobiles or anything like that.

Dr. Jung: That is a criterion to a certain extent, and obviously there is not one thing in this series of pictures which the dreamer would have encountered in ordinary life.

If it were a dream, what kind would you call it?

Mrs. Baynes: A mana dream, a dream from the collective unconscious.

Dr. Jung: Yes, what the primitives call a great dream, a dream of far reaching importance. Now that is a criterion.

If a series of pictures do not contain the ordinary stuff of life, automobiles, relatives, aunts and so on, it is at all events very unusual and, therefore, quite probably a vision.

But have we other criteria besides the absence of the stuff of everyday life? That is a sort of unconscious criterion, that is negative. Have we any positive evidence?

Mrs. Leon: The photographic quality.

Dr. Jung: Exactly. There is something very peculiar about this vision.

The sequence is exceedingly objective; it excludes the personal participation, while in a dream you would probably find more emotional interference, and it would be less clear in its sequence.

The person is not so much excluded-one is there even if it is only as an onlooker.

For instance, often when I ask you about some happening in your dream where you

don’t seem to figure yourself, you say: "Oh, I just knew it, somebody told me."

There is no subject, you are apparently not in the dream, but emotional contents of your own are there, so you are really in it.

Whether our dreamer said she was very sorry that the horse died, or that the Indian was sorry when the horse died, would make no difference, it would be her own emotion; but there is nothing of the kind, there is no feeling in the whole thing.

So you get a strange impression, as if it were a series of snapshots or a film. Why is that?

Mr. Baumann: All the feelings are in the figures themselves.

Dr. Jung: The dreamer’s inferior function is feeling, of course.

So you assume that the stuff these figures are made of is feeling?

You would say, for instance, that the ram that is killed or that leaps so swiftly has a feeling origin? Or that the Indian standing on the shore of the black lake among the black mountains is a feeling?

Mr. Baumann: No, that is the function of the dreamer.

Mrs. Crowley: Is it not just what you have been describing, the depotentiation of the individual, assimilated into the constituents of the dream?

Dr. Jung: Absolutely. But the question is: is it really feeling, or mere energy?

Do you recognize anything in the nature of feeling in these pictures?

I cannot see it here; later on we shall see it, but to me it is obvious that these pictures are devoid of it.

Of course we cannot deny that the feeling is somewhere, it is in her unconscious, but so disguised

that we cannot see it; the interesting fact is that these pictures do not show it.

In theory we arrive at the conclusion that this Indian and the ram must express feeling, since that is the inferior function, but it is not evident.

If I read that vision to anyone who had not a great deal of analytical knowledge, he would not detect it.

Now how is that unfeeling character explained?

Mrs. Crowley: By her conscious attitude.

Dr. Jung: That is true, and that is a positive criterion for the fact that this must be a vi-

sion.

Her dreams were full of feeling, she was afraid, excited, she played music.

In that last dream of the graveyard in France there was an intense feeling atmosphere.

But this series of images is completely devoid of it, which can only come from the fact that this vision is not the exclusive work of the unconscious; otherwise there would be a mood in it.

Her conscious attitude excludes her feeling, and from that fact you can see how these fantasies are produced.

It is first of all her unconscious that operates; she does not know what is going to happen.

If I asked her what she was going to see next, she would not have the faintest idea; the images that appear are sudden and unexpected, which proves the activity of the unconscious.

But the unconscious, as we have seen from her dreams, is very emotional, it is full of feeling.

And the reason that does not appear is that another factor is operating, her consciousness; since her conscious attitude is intellectual, that extinguishes the feeling.

So the original picture which the unconscious is trying to bring up is peculiarly denaturalized by the searchlight of the intellectual consciousness, and what you see is a sort of compromise between the unconscious and the conscious functions.

Mind you, she is not consciously blotting out the feeling, because she is in the primitive condition where she only perceives things.

Her conscious thinking is still there, but it is exteriorized; it is as if she had left her intellectual apparatus outside in the night somewhere, and somebody else were now playing upon it.

It is apparently left to the guidance of the unconscious, and the two together make a series of pictures of a peculiarly

unfeeling nature, in spite of the emotional unconscious being its main substance.

Prof Demos: Isn't the distinguishing mark of a vision that, like a work of art, a certain discipline has been imposed upon the emotional material?

Dr. Jung: Yes, but in this case it is surely the intellect because she is not artistic.

Prof Demos: This happens to be an intellectual person, but if you were giving a general criterion, would you not say it was the idea of discipline imposed upon nature?

Dr. Jung: Exactly. It is the motif of separation, the motif of things excluded, which gives that peculiar character to the visions and also to the artistic vision.

Dr. Baynes: One could say selection as well?

Dr. Jung: Yes, a sort of selection.

This first dynamic vision still shows the characteristics of the conscious attitude, as is often the case with first visions.

They are very much under the influence of the conscious premises, hampered by the conscious attitude.

Therefore the vision has a character which it should not have, that photographic character where there is also something rather blurred and distant.

It is as if she were just looking at a film, as if the pictures were perfectly detached from herself, there is no participation.

That is, as I said, the influence of the conscious attitude, and that is the criterion for the difference between the dream

and the vision.

In the dream she could not hinder the natural feeling, but in the vision she can blot it out.

Now there has been some doubt as to the nature of feeling.

We discussed it in our summer seminar but there still seems to be great confusion concerning the feeling function.

Unfortunately the word feeling is used for everything under the sun.

For instance, one of the communiquesof President Wilson during the war began: "The President has a feeling."

In English you could say that, though it doesn’t denote feeling exactly-as little as when you say you have a funny feeling in your toe.

In French, of course, no educated person would mix up feeling and sentiment and sensation, but in German even great poets like Schiller and Goethe constantly mix up feeling and sensation, which means that in the German language the word feeling is still contaminated with the concept of sensation.

If feeling and sensation are I contaminated so that the two expressions are interchangeable, it would be represented by the darker part on this diagram.

That would be the unconscious sphere where one cannot see, where one cannot distinguish between black and white.

The pairs of opposites are mixed up and differentiation is only in the conscious.

Then you may be sure that the spirit of such a nation is their thinking or intuition or both. In Germany there is a wonderful term for intuition, Ahnung, that word has been used there for a very long time.

An educated German knows exactly what Ahnung means.

But if you use the word intuition to an Anglo-Saxon he is not necessarily interested; in late years the word has found a place in Bergson's so-called intuitive philosophy. Intuition has been recognized there as a secondary function beside

the intellect, but it is a rather recent acquisition.

While in Germany the word Ahnung has a domicile, an existence as a separate thing, no German ever would mix up the word Ahnungwith thought; he knows it to be absolutely different.

Exactly as the Frenchman would never mix up sentiment and sensation.

And in English no educated man in writing would mix up sentiment and sensation.

Of course in vulgar language you can speak of a feeling in your toe, as in German anybody would use it like that, not excluding Goethe.

So in French as well as in English a differentiation has taken place between these two functions.

All this is leading up to that word feeling.

You see, the fact that in English it is possible to interchange the word feeling with sensation, and that in German it is quite certainly done, accounts for the misunderstandings in the use of it.

The word is obviously not clearly differentiated, the concept is not clear.

So when I tried to find a definition for feeling I encountered no end of difficulties and resistances.

Generally people know all about psychology.

We really know very little, but since psychology is always the thing that is closest to us, therefore everybody knows best. For instance, when we try to explain something to the relatives of psychiatric patients, something perfectly obvious and clear, they always know better.

We have been preoccupied with those cases, we have thought about them, but they know better, and so it is generally with psychology.

The question is: What is the definition of feeling?

Naturally you can approach it from many different angles, so you must have a point de depart, a means of orientation, as, for instance, in geography, you take the zero meridien of Paris or the zero meridien of Greenwich.

But you must say which you take, otherwise no one knows what your statement means, to what place you are referring.

So my idea about feeling is that, taken as a differentiated function, it is a function of values.

Feeling states what the thing is worth to you-whether it is valuable or not, agreeable or disagreeable, and so on-and that is a rational function; feeling values are rational values.

Now as soon as I say that, a whole crowd is against me.

"Feeling is not that, my feelings are absolutely irrational!"

Of course your feelings are irrational, because your feelings are inferior.

Anybody who is intellectual has irrational feeling; because their feeling is repressed, it is therefore an inferior function.

A differentiated mind excludes differentiated feeling.

But that doesn’t mean, as you assume, that feelings are never differentiated, that they are naturally irrational.

The feeling type also is against me because he is unable to think; he doesn’t understand it, it is much too intellectual when I put it like this.

For when the function of feeling, which means the function of values, is not differentiated, then the values are not differentiated and the feeling has an irrational quality.

So a man with irrational feeling will show peculiar symptoms, such as liking things which nobody else could possibly like; he cherishes certain things, and no one can understand why he should cherish them.

He is forced by emotions which other people know nothing about, and therefore he gives the impression of being moved or motivated by irrational values.

That is inferior feeling.

The ordinary idea is that inferior feeling is weak and that differentiated feeling is strong, which is nonsense.

Inferior feeling is very much stronger than differentiated feeling, and it has a far more upsetting emotional character.

Also the assumption that differentiated feeling must be nothing but a glowing sunshine

day and night is nonsense.

And so it is often assumed that a differentiated intellectual type is a radiant light.

But intellect is a cold sword, a differentiated tool for dissecting things; it is no radiant light, it has no wonderful metaphysical quality.

Any intellectual type flatters himself that his mind is a light; he would never deny that, but the truth is that the intellect is just a cold knife.

Though of course it may be helpful, like a surgical tool, or the knife you use to cut your bread.

And differentiated feeling is a cold proposition.

We expect it to be wonderful and lovely, but as a matter of fact, it is just correct feeling, feeling which can be used for one's own ends, as the thinker uses his intellect.

It is also a weapon, a tool sharpened for one's own purposes, which are not necessarily unselfish.

Dr. Baynes: The use of the term "feeling" in Wilson's pronunciamento was surely equivalent to saying: "I have a valuable idea." I think in English "feeling" is often made use of for diplomatic reasons. It invites a sympathetic reaction.

Dr. Jung: I am not an expert in the English language, but I have a sort of feeling that the Prime Minister in the Foreign Office in England would never issue such a manifesto, he would never have such a feeling.

I think that is American.

Prof Demos: Just as there is an objective side to feeling, is there not a strongly subjective side to it, in the sense that feeling coils itself around the subject?

Dr. Jung: It all depends upon what you call feeling. I call it a function of values that can be objectified.

There are objective values, but they may also be extremely subjective; that is a matter of differentiation.

A differentiated feeling type carefully observes the differentiated objective values, and he attaches his feeling to them as much as possible, as the intellectual always conforms to the objective rules of the game.

Prof Demos: Would you say that thinking values are rather weighted on the side of the objective, and feeling weighted on the side of the subjective?

Dr. Jung: I would say that if a man finds that feeling is a function that has more to do with the subjective than with the objective, it is because his feeling has a subjective character; while his intellect has an objective character, he has more of an intellectual trend.

As for instance, a feeling type might say that thinking had always a subjective character.

The intellectual is very particular about his feeling; he says, I feel what I feel, he believes in feeling being subjective.

Prof Demos: But the artist insists on the subjectivity of feeling.

Dr. Jung: Artists are not necessarily differentiated people; very often they are awfully primitive, the least differentiated.

For that very reason they are sort of idols to differentiated people, who get perfectly dry and sterile and are really craving for the artist, as the artist is craving for differentiation.

He is like the primitive man whose mind is in objects.

Therefore the artist, not only in his creation, but also in his life, in his conduct, is very often an absolute victim of his unconscious, which cannot be said of the differentiated man.

The artist is something like the primitive medicine man, while the civilized man, the man of culture, is more like the saint.

Now when the President says, "I have a feeling," he really means, "I guess," it is a guess and he depends upon his audience to interpret it in that way.

A Frenchman would then naturally feel somewhat under an obligation to listen, because somebody has a feeling.

The German would laugh.

In Switzerland we would be mildly amused and think, well, he is in the White House and might have feelings.

Naturally the American nation would not see it at all. Italy would be enthusiastic because a feeling is something to get a kick out of, they would shout: "Evviva! The President has a feeling!"

So we can’t quite make out really what that feeling is, because it is a different thing in different languages.

In translating it for a French or a German ear, I think it would be better to say, the President guesses, or the President has a hunch, or suggests; then one would produce about the right effect.

So the question of feeling, the psychological problem, is hampered by the difficulties of these word concepts.

That is one of the reasons why I detest all concept philosophy.

It is words and words, and nothing but words.

I always question what the substance may be, the experience behind those concepts.

You see, I want to limit, to describe, that experience which we call feeling, and obviously we can label many things as

feeling, like the pain in your toe, the feeling the President has about a certain political situation, the feeling of a mother for her child, or that there is a wintry feeling in the air, etc.

And in German you can make endless combinations with the word feeling, it goes on to infinity.

Therefore we are simply forced to boil that whole thing down to some simple and tangible experience, and my choice was values, the energic intensities of psychological experience.

That is of course a very intellectual expression, because it was a preoccupation of my intellect first.

But couched in terms of values, it might reach even the ear of the feeling type, for the word value suggests worth, and worth appeals to the feeling.

Worth to the mind means astonishingly little; it might mean a number for instance.

To the intellectual a valuable thing means something exceedingly restricted, perhaps to a particular line of research-the information, for instance, that a certain species of lice, which occurs in some corner of a forest in Venezuela, has a reddish color.

That information is exceedingly valuable, but no feeling type ever would think it was valuable except for that particular mental pursuit.

To people who are not especially interested in the colors of lice, it is rather preposterous, almost ridiculous, to use the word value in such a connection; yet of course to any scientific man it is perfectly obvious what it means.

Usually the word value means the recognition-what we call a feeling-that a thing is worth something, that it has a certain value.

For instance, something is imposing, or something is frightening, or something is likable meaning I love it, or I hate it.

If you ask me why I hate such and such a thing, and I say, oh, because it has no value, or it has a negative value, or

it has a poisonous quality, I am translating my activity into the terms of the object.

That is what people usually do when they love or hate; they understand it by the quality of the object.

So feeling is really a function of quality or of values.

Of course you could say that we must reserve the use of the word feeling to certain processes of the mind, as a German

philosopher has used the word, the feeling of imminent danger, for instance, or the feeling of a certain atmosphere, or a feeling that the weather is going to change; he includes all that in the term, and makes his concept of feeling out of such experiences.

But I would take those as guesses. I would place them as intuitions.

To me they have nothing to do with what I call feeling.

So you see we must understand whether we are speaking from the standpoint of the zero meridien of Greenwich or of Paris.

I am talking of the function of values, and when I speak of the feelings of our patient I mean an inferior function.

Since she is intellectual in the conscious, her feeling is therefore inferior and contaminated with another inferior

function in the unconscious, where they form an indistinguishable mass.

The feeling that appears in dreams is usually a mixture of feeling and sensation; it is by no means differentiated.

People often think when they detect the first movements in the unconscious, ah, now the feeling!

They think that sort of emotional stuff which comes up is feeling.

It is no more feeling than the revelation of a primitive caveman is thought.

To him a vision would be air substance; naturally he has no language to call it that, but he would mean something equivalent to it, a kind of spirit.

One could not call his revelation thinking.

So the vision of Daniel, or of John in the Apocalypse, are not thoughts, those are visions; yet it is thought substance which on a higher level of development will become thinking.

The thinking faculty has been developed out of vision-what has been vision later becomes thinking.

You see that in the development of the gods. The Greek gods were simply personified emotional conditions.

They called a god Mars, for instance, and then later it became a moral concept of anger

or fury.

Venus became the psychological concept of love. At first those gods appeared to man as apparitions, revelations.

Then at a later stage of development we made them into concepts.

We dissolved that semi-reality character of the gods, and so they degenerated, one might say, into concepts.

We denaturalized the mind.

We have separated the mind from all those primitive conceptions, from its connection with nature; we have drawn it into ourselves as a collection of images of former revelations.

There are interesting examples of the way the primitive mind appears outside in objects in Osborne Dennett's book,

At the Back of the Black Man's Mind.

It is very difficult to read because he stayed so long in the Congo that he went a bit black himself, so his representation is very blurred, but there are some excellent things in it.

For instance, he quotes the speech of a primitive chief, who was elected king by vassal chiefs, and had to deliver a speech to them at his coronation.

He talked of rivers and hills and groves and fruits, and one would think it was perfectly mad stuff, but then Osborne Dennett explains what it really was.

The chief was pointing to the "invisible whale"; he was really speaking of moral and religious concepts.

Suppose, for instance, that all our ideas of justice and law were completely identical with the Law Court, with the building itself.

We would then suppose that law and justice were in that building, or that that building was the law, was justice, and that outside that building there was nothing of the kind, the building was the embodiment of it.

So let us say that there is a certain river and a certain grove, with which may be associated also a kind of fruit, a special vegetable, or an animal, and at the same time they express an idea, perhaps an idea of truth or of loyalty.

Such concepts are considered as being in a certain place on the map, so the grove might contain justice and the

river contain truth.

Therefore, instead of saying: "I wish you to be loyal to the king and I shall always be true to you," the chief would say: "The Limmat flows into the lake and on Zurichberg is a

wood."

Of course nobody would know that that wood harbors loyalty and the river harbors truth.

Though you might say it was like the way the German papers speak of Wilhelmstrasse, or the English papers of Downing Street, and of course Wall Street is absolutely identical with a very important function.

Now that is the primitive mind.

They never think with the head; they think with the heart or, more certainly, the belly.

Those people have

their ideas in the woods, so that primitive country is the mind, they are

identical.

Our mind evolved out of rivers, trees, hills, fruits, and we slowly brought it together by the process of abstraction. Carl Jung, Visions Seminar, Page 89-106

Jung's Ka: If you are and remain inside God, you will be buried in his eternal effect. (2021-08-27 04:25)

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[1]Black Books

What are you wondering? One goes on the road to the inner and to arrive at the outer.

The other goes toward the outer to reach the inner.

Both roads are good and meet each other, and both need to be walked.

How should you live differently than one moment in God and the next moment outside of God?

If you are and remain inside God, you will be buried in his eternal effect.

If you are and remain outside God, you never come to yourself and you remain a shell of yourself, a mirage in your own desert.

So at any given time you should be with and in yourself and so with and in God.

But if you remain in yourself, the deadly shadow of God overwhelms you and wants to bury you alive.

Since God shines out of you and nourishes Philemon and Ka and goes to men and is the nourishment of their God, in so doing he divests himself of himself.

So you should do just as God does. You will not live any other way. Jung's Soul, The Black Books, Vol. VII, Page 182-183

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1ZQTEYY7D1QWE&dchild=1&keywords=jung+black+books&qid=1605719407&sprefix=jun

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We are still so foolish in our psychology that quite intellectual people are unable to admit the reality of psychical facts (2021-08-27 04:55)

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[1]Visions Seminar

LECTURE I 15 October 1930

Ladies and Gentlemen:

My plan was to go on with the series of dreams that we have been dealing with these last two years.

But I have just given a course of German lectures about unconscious pictures, and as a consequence I have been asked to repeat that course here.

So I had to make up my mind to interrupt the Dream series and to give the same lectures in English which I have just given in German.

Now, naturally, I have been asked by only a few persons, and since we are living in a democratic country, I should much prefer to have you vote on this plan.

I must explain to you that the lectures are about the development, one might say, of the transcendent function out of dreams and visions, and the actual representations of those images which ultimately serve in the synthesis of the individual: the reconciliation of the pairs of opposites and the whole process of symbol formation.

(The Class voted for the pictures.)

I have not always applied that "picture method," as it is now sometimes called.

People always try to make a method of everything that seems to work, but I much prefer to treat the subject not as a method, but as a series of events which we observe, without drawing too many and too far-reaching conclusions from it.

We don’t know enough about it to call it a method, a word which in natural science means an absolutely certain way which must yield certain results.

It is not that.

It is a point of view, a sort of hypothesis, and I don’t even want to give the impression that it is a usual procedure.

As I said, I prefer to deal with that subject as just a case which we observe and on which we pronounce no opinion or judgment, whether the thing is advisable or not advisable.

It is certainly not a method in the sense of being a necessary procedure, that one ought to draw pictures.

People take it up because it is a natural expression, as when one’s words do not suffice to explain a point under discussion, one makes a drawing or a diagram to explain it.

For there are certain happenings in the development of the human psyche where things become particularly confused and dark, and people become incoherent and cannot express themselves.

Situations come up in dreams which seemed to be very clear, but as soon as you are back in the conscious state, everything is blurred and you find it exceedingly difficult to describe what you actually experienced; you have no words to explain those intricate situations.

There are many thoughts which cannot be thought clearly; and there are many inner experiences which are apparent only to the inner eye or heart-whatever you like to call that organ.

It seems perfectly simple there, but human language is inadequate, and then people take to drawing.

Also, certain experiences in dreams or visions are so expressive, so full of color and plastic life, that they recommend themselves to the dreamer, and he naturally yields to the temptation to reproduce what he has seen.

So there are all sorts of reasons why people take to it.

Of course, when I see that the quality of my patients’ experiences suggests representation, I encourage them, because I have learned through long experience-about fourteen years when to encourage the people to whom it is useful.

It helps them to concretize inner events.

For most people are suffering from the prejudice that they are not real because they cannot be handled, or even talked about in a logical way.

In such a case the drawing is invaluable.

It concretizes; it makes a statement so that other people can see it.

It is there in reality as if painted on the wall; they begin to think that it does exist.

You see, we are still so foolish in our psychology that quite intellectual people are unable to admit the reality of psychical facts.

I see that in practical analysis all the time.

For instance, a person speaks reverently about a venerable old man though he has a grudge against him and thinks he is a damned fool.

But he denies the thought, he insists that he would never say such a thing. Then I ask: "But who has said it?"

We have not enough objectivity to admit that we have had a certain thought, that it has been present.

I am not speaking of idiots and liars, but of perfectly reasonable everyday people with good and logical minds.

I have to train people with logical minds.

I remember a professor of psychiatry who had a dream in which he showed tremendous emotion about a certain man-he was beating him up-and when he told it to me, I remarked that it was obvious from his dream that he had some personal emotion or resentment about Mr. So-and-So.

"Oh no, I have not, I never had such a feeling."

Then I said: "Now tell me, have /had that dream?"

But he could not acknowledge the fact that such a thought had been present.

It is as if a very strange bird should turn up in this room-a flamingo, for instance-and then fly out of the window again.

One might say that it was impossible that such a bird had been here; it was a hallucination.

But as a scientist I would say it was a fact that a certain vision had taken place, and there was no getting away from it.

People deny their thoughts and visions till they become so flimsy that they simply evaporate into thin air and it seems as if they had never existed.

Again and again, patients have had quite definite experiences, but they could not hold them because they were inner experiences; they exposed them to conscious criticism, which poured in and lacerated those facts till after a while nothing was left.

I remember a case of compulsion neurosis, a man who ought to have taken up his studies again at the University.

We had made the agreement, after long and tedious work, that he would do so if the analysis showed that it was necessary.

The moment came when I said: "This is what you are to do, provided you can make up your mind."

And he acknowledged it, he said it was perfectly logical.

Next day he came and announced that he had had an interesting dream that night.

I was about to ask if he had registered his name at the University when he told me the dream, which showed me that he had made a regression. I said to him: "Tell me, are you not receding from something into the past?"

"Not at all," he said, "I feel perfectly all right."

I said: "But what about our plan-the plan we agreed to yesterday?" ”What plan? I can’t remember." It was all gone-entirely gone!

So I said: "Oh, if it goes as easily as that, then you go as easily as that-there is the door!"

That case was finished. No use continuing an analysis under such conditions.

What happened there was simply that he had submitted that psychological fact to the disintegrating process.

He allowed it to go on till no trace was left.

And that happens all the time with inner experiences; they are disintegrated by actual facts and criticism.

But when such an experience is put into drawing and color, it is as if it had taken form.

It works like magic sometimes, as if it had been born into reality; people cannot deny it, having seen it externally.

For instance, if you tell a man that you have discovered a goldmine, he doesn’t quite believe it; there is doubt in the background of his mind, and after a fortnight he thinks it was

a funny illusion.

But if you pull out a handful of gold dust or nuggets of gold, that makes an impression on him, that convinces him.

We are as primitive as that.

So in order to hold an inner experience, it is almost a necessity for certain people to see it expressed in external physical form.

That is such an important point that one really might be tempted to call it a method, but I do not feel quite safe because these things are very delicate and complicated.

You will see from the way I handle this case that I take it as facts which we observe.

And in order to see how such a procedure develops, I am giving you first a series of dreams in which the events that ultimately led to pictures are demonstrated.

Our patient is a woman of about thirty years of age.

She is highly educated, very intelligent, a typical intellectual, with an almost mathematical mind.

She is a natural scientist by education and exceedingly rational.

She has a great deal of intuition, which really ought to function but is repressed because it yields irrational results, and that is very disagreeable to the rational mind.

Such a case, a mental attitude of such a character, is likely to come up against a situation early in life where that attitude becomes useless.

If fate is benevolent, one soon gets into a tight hole.

If fate is not benevolent, it allows one to live a long time with such an attitude, and so one loses a lot of opportunities in life.

This woman got into a hole at about thirty.

That is pretty decent; obviously her fate is benevolent, it has given her a chance at thirty.

Other people only have their chance at forty-five or fifty.

I have seen people even at sixty who finally discovered that they had seen only half of the world, that they had lived only half of their life, which is of course a very sad discovery at that age.

People with such a one-sided development of their thinking function have on the other side an inferior feeling function, because feeling is opposite to thinking.

The feeling is then archaic and has all the advantages and disadvantages of an archaic function.

The inferior function is generally characterized by traits of primitive psychology-above all by participation mystique-that is, it makes one peculiarly identical with other people or with other situations.

Our patient had the feelings that circumstances gave her.

She could think hypothetically, but she could not feel hypothetically.

As a matter of fact, her intelligence was so highly developed that she thought things that the people in her environment did not think; she even made it her ideal to be unlike other people.

And because her thinking was so differentiated and so different from other people's, it put her into a strange position with everybody.

There was no approach, no bridge to her.

She was secluded, a tour d 'ivoire, and she naturally suffered from that ice-cold isolation.

Now, her inferior feeling is in the foundations of that tour d'ivoire and has secret passages, underground ways where it can escape, and because it is blind like a mole one does not know where it will turn up.

But you can be sure it establishes connections somewhere.

If you are absolutely isolated, like a lighthouse in the sea, so that nobody can approach, if you are perfect in your perfectly differentiated function, then underneath something escapes in the night.

It digs underground passages and bores into other people, perhaps.

This woman is rational, married, propagating the species, everything is quite all right, yet she is completely isolated.

Of course many people who are married are not particularly connected, and others who are not married are able to connect very well.

People often marry because it is an institution, it is the rational thing to do, but there is no real union.

So it is quite inevitable, when not living in relatedness, that feeling simply cannot climb to the heights of the head; it is overwhelmed by the intellect apparently and disappears, but reappears projected upon a man who, of course, is not the husband.

That is a woman's case, and there are similar cases with men.

The lack of relatedness is then compensated by a sudden magic relationship, a fascination, a participation mystique.

Therefore it is usually love at first sight and the most compulsory form of love.

It is natural that our patient suffered from such a problem, which means the ultimate conflict between her rational thinking and primitive nature.

I omit personal details intentionally, because they matter so little to me.

We are all spellbound by external circumstances, and they make our minds deviate from the real thing, which is that we ourselves are split inside.

Appearance blinds us and we cannot see the real problem.

Quite naturally, being in such a red-hot conflict, this young woman did not know what to do.

She tried all the usual things, squashing it, insisting that it did not exist, trying to put the whole thing out of reality, and it did not work.

Naturally it would not work.

It became a moral conflict, conjuring the Ten Commandments and God knows what, but nothing would work, not even the wrath of God, because it was a superior fact which really was not a destructive element.

It was the very best thing that could happen to her, the kindness of nature that wanted to make a whole of her and not half an egg.

When she had made every attempt to squash what she understood to be the most amazing nonsense, she finally gave up and collapsed.

Then she heard of my existence and thought I might be a fellow who knew some magic word, so she came to me, very much in the attitude of the primitive woman who goes to the medicine man and says: "Here is a hen and a beautiful black pig as an offering, and now kindly perform your miracles upon me."

I had no trouble in showing her that such an attitude was a mistake. She was soon on the right track.

She understood that it was entirely up to her, and there was no question of a miracle.

I said: "I don’t know what to do, I have not the slightest idea how to solve such a problem, I am an ordinary human being, and if ordinary human beings knew what to do, they would not have laws."

The law makes the statement that it is wise to keep within a certain row of poles-laws

always make the impression upon me of a row of telegraph poles set out in the desert.

You can travel where you like, but you may go astray.

If you are not a perfect fool you will follow that line, a simple way marked out in chaos.

I can only say that millions and millions of human beings have most certainly gone through the same situation.

It is a typical situation-you know these love situations are most banal, and in every generation the conscious answers differ.

You would be terribly shocked at the way Luther solved the problem. "If your wife is no good," he said, "take your servant."

We have entirely different views now, but that was a holy man.

His friend Bugenhagens had three wives, all perfectly legitimate, and Luther himself had two; they still show his bedroom with the three beds.

That is what people in those days did.

And there are old civilizations now where they have no trouble at all in knowing what to do in such a case.

Sure enough, that situation has repeated itself innumerable times, and man’s mind or consciousness or psyche is a system of methods of adaptation, ways of dealing with the facts of life.

For instance, we have eyes because there is sun; our eyes and ears are systems of adaptation, and our psyche is exactly the same, adapted not only to exterior conditions but also to conflicts within.

Mythological motifs contain many typically human situations-such as the fairy-tale motif where a man is trapped somewhere or caught by dwarfs and put into a place where he cannot escape; then in the night a little mouse comes and tells him if he does so-and-so, he can get out.

This is the motif of the helpful animal intervening when all is lost and only catastrophe lies ahead; it is help out of a tight corner.

Now these animals in fairy tales are merely representatives of lower instinctive forces in man.

One might observe the flight of birds, for instance, in order to be shown where there is water.

Or a man might leave it to his horse to smell the water.

Or if there are no helpful animals around, he might take to magic-make a sand-drawing, or try a magic rod over the ground-and his unconscious will tell him where the water is.

Now these are facts, and I say, if the unconscious can help in such cases, why not in this woman's situation?

I am pretty sure that the unconscious contains a solution, so I propose to my patient to watch its activity as given through dreams.

For we do not make the dreams, they simply come up from the unconscious; we don't know whether they are true or not, and it is a matter of our experience to find out whether they are merely nonsense.

She agreed to this idea and so we started in with her analysis.

At first, as is usually the case, the dreams contained more personal stuff, all sorts of little resistances and wrong attitudes; but when all that was settled, they began to touch the fundamental things and to prepare very carefully an attitude favorable for the production of the symbols which would bring about the solution of the problem.

We begin now with the dreams which occurred when the first part of the analysis, all the personal part, was practically over.

I was trying to play some music and all the different members of my family were interfering.

I was on a terrace looking out over the sea, when a rich Jew at the next table began to play also.

The music that he played was so beautiful that I stopped playing for a minute myself to listen to him.

This is a very simple dream. Do you know what the music means?

Mrs. Baynes: Feeling.

Dr: Jung: Yes, since she is very intellectual it is most probable that we would encounter most of her feeling in the unconscious.

The dream brings up that problem.

She is playing with her feelings, compensating her chiefly intellectual attitude during the day.

Even in analysis she takes the whole thing chiefly from an intellectual viewpoint and uses her feelings very little, because they are not manageable, not disposable in reality.

Therefore she uses them in the dream.

For example, old Socrates was a very rational man, and he had a sort of humorous dae-

mon that whispered very wise advice to him.

On one occasion he was walking through the streets of Athens in deep conversation with a friend, rationalizing the world as usual, when suddenly the daemon made him go into a side street; and no sooner was he there than a large herd of pigs came down the street he had left, trampling down every passerby (a nice light on the Athens of antiquity-herds of pigs on the main streets!) as he would have been trampled down had he not followed his daemon's advice.

Then on another occasion, probably after a strenuous night of rational talking, the daemon said: "Thou shouldst make more music, Socrates."

He couldn't get it, but after a great deal of thought he finally bought a flute!

I am not denying his justification in doing this, though to us it is funny.

Music in those days meant the Dionysian element, which was very much a feeling affair, quite the reverse of the usual rational attitude of Socrates.

So my patient was admonished to play music, but what is hidden in the unconscious does not exist in the conscious-or not sufficiently and she observes that while she is trying to play, the members of her family continually interfere.

Mrs. Wickes: The conventional family is interfering in the love life.

Dr: Jung: When she tries to play her feelings-use her own feelings-it suddenly becomes evident that the entire family is against it. "Such a terrible thing must not happen in our family!"

Yet despite this holy family, she insists upon playing.

Then a rich Jew nearby plays very much better than she and therefore she gives up.

But how can these feelings develop if she cannot use them?

She must pathetically admit that she has to exercise them just to keep them alive, and naturally her family and everybody in her surroundings will be dead against it and advise her not to have any feelings.

But then something rather subtle happens: the opposition of the family does not kill her, but the fact that somebody plays better than she kills her.

Now just what the rich Jew means is a bit cryptic.

Do not forget that this woman is a Protestant of Puritan extraction.

We must go a little more deeply into the psychology of the Protestant religion.

Mrs. Norris: The Jew stands for authority.

Dr. Jung: Of course, anyone who plays better than she would have a certain authority. He might be a great artist.

Miss Sergeant: He stands for beauty and love of art.

Dr. Jung: Well, there is a far more immediate connection.

His religion is not the religion of the New Testament; he has never heard of St. Paul.

And in the unconscious of the Protestant one finds a Jew; the worldly success of the Protestant comes from the fact that he is a Jew inside.

For instance, my great-grandfather on my mother's side was a very pious Protestant, and he believed that the language spoken in Heaven was Hebrew.

Therefore he became a professor of the Hebrew language; he wanted to make ready, in order to be a sort of guardian angel who understood the language of that company.

On the other side he was a Jew.

That is the reason why children in those days were given Jewish names; it had nothing whatever to do with the New Testament.

So the whole mental makeup of the Protestant showed that he believed in authority, he worshipped the law, he did not worship the God of love, he did not believe in a God of tolerance.

There is no comparison between what is called Christian love in the Protestant church and what the Catholic church can do in that respect.

The Catholic church can stomach anything, but the Protestant church can stomach nothing.

The Protestant has a very hysterical stomach and easily gets upset; they are a terribly scrupulous lot.

That Jew is this woman's unconscious mind, the unconscious man in her.

I suppose everybody here knows about the animus in woman, namely, a figure personifying the opinionating of a woman.

I cannot put it better-unrealized, ready-made opinions spoken with authority.

I know women who have an opinion about everything; yet when I say yes, that is so, they are disappointed.

They want me to say no.

But if I said no, that unconscious man would come up and have a terrible row with me.

For that opinion in a woman is a man who wants to fight, who makes enemies; she is very often a victim of that unconscious figure.

Of course, a man has a corresponding female figure, the anima, but that manifests itself differently.

This Jew is an animus of great wealth, which means great power, great authority, and he is in possession of her feelings.

Naturally everything which falls into the unconscious of a woman is possessed by the animus.

He is there with open mouth and catches everything that falls down from the table of her consciousness, and the more she is unaware of the other side, the more powerful he is.

For instance, it is practically a rule of thumb in analyzing a woman that, after I have gotten along quite smoothly with her for a while, suddenly everything goes wrong; she begins to argue and everything has capsized apparently.

And it is all the work of the animus; suddenly the animus has overridden her and made a complete mess of the whole thing.

I ask how all this has come about, and she doesn’t know.

So I say: "Well, your animus has been starved, he is very hungry, and he then becomes particularly attentive.

You were apparently not conscious enough, you didn’t watch your treasures; you didn’t watch a feeling, let us say, for a while.

Some infinitesimal part of yourself has been left unconscious and instantly the animus seizes it and having eaten it, he is strong again and begins to argue."

For instance, it sometimes happens that a woman shows me her feelings in a particularly nice way-gives me flowers or something of the sort.

But then again, when such an expression suggests itself, up comes the thought, Dr. Jung knows so many women who have transferences and send flowers, so why should I?-and they let it go.

That is food for the animus.

It may be a very inconsiderable thing, a quantite negligeable, but they should have expressed a feeling, thanked me for something perhaps, and they neglect it.

Instantly it turns round into the unconscious, and that neglected little feeling duty develops into a most murderous discussion if one is fool enough to allow it.

The only thing a man can do is to agree with her opinions, to punish her by a disap-

pointment.

Then she suddenly discovers that she has been the victim of an evil spirit.

There is a very nice German folk song about a little hunchback who follows a girl; everywhere she goes there he is, always saying something evil which spoils the pleasure, a sort of whispering ghost inserting his poison.

That is the animus.

In this dream, then, the subtle fact happens that she is not stopped in her music by actual obstruction through her relations or her ideas as expressed by her relations, but by a factor in herself-that figure who turns up playing far more wonderful music than she ever could.

That comes from the fact that psychologically she is not master of her inferior function, as a man with differentiated feeling is never completely in possession of his thinking, but is suddenly possessed by a thought.

A thought alights upon his brain like a bird, and it won't go away when he wants it to go away, and it won't come when he wants it to come.

The differentiated function is at one's disposal; it is identical with one's will and within one's reach. But the inferior function is nature.

It may partially obey one, but it is never entirely under one's control.

For instance, I may talk to this lady of her child, or of the books which interest her, and she has an identical feeling tone.

There the feeling is allowed inasmuch as it is guided by the intellect and feels in the right way.

But the feeling which is allowed in the conscious you could compare to that part of nature which is cultivated in your garden.

It is nature, but nature chosen by yourself, by no means the unrestrained, uncontrollable force of nature in a primeval forest.

The rest of the function, which is by far the most wonderful part really, is not under your guidance.

It belongs to nature, to the nature of the soul, to all those realms which you cannot possibly control, because they are unconscious and as if under the power of that mysterious figure.

The animus, or the anima, is felt by the primitive, or by an unprejudiced man who does not think intellectually, as a most powerful presence-like a daemon or a god.

So one could say that a god began to play in her, and therefore she had to stop.

But in using the word god I may arouse prejudice, for I am not using it in a particularly favorable sense-if you understand the word rightly, in the antique sense, it means a power.

She must make the attempt to play herself, and nothing should discourage her, even if the gods do it better.

And if the god, the power, takes the form of the animus, then especially she must not allow herself to be stopped, inasmuch as the interference of the animus here would be completely negative.

So if I am allowed to use the word god at all, I use it naturally in the antique sense which may be quite negative.

You see, the gods had too many scandalous love affairs, they made themselves ridiculous and lost their authority.

The primitive man could stand it because he only looked on and naively marveled.

As nowadays, when a white man gets into a tight corner, the natives just sit around and wonder what he is going to do next.

So the primitive man watched his gods, and if they did something particularly immoral, it was yet admirable; the greatest obscenity was regarded with awe.

But to a higher civilization, they were ridiculous when they became disreputable, so they finally collapsed and new gods entered the scene.

The new attitude of the patient ought to be that of the more civilized man.

She should criticize her animus, she should say it was outrageous that he should stop her playing, she should not allow him to stop her.

That is what I told her.

The next dream came the same night:

I was going to see a doctor who lived in a house by the sea.

I lost my way and desperately asked people to put me on the right path so that I could get to him.

Naturally when she dreams of the doctor, everybody is inclined to think he is myself; since she is under my treatment that must refer to me.

It is only funny that the unconscious does not say so more definitely.

Of course anybody who analyzes dreams according to Freud’s point of view would say that it was I, but I am not so sure.

If the unconscious wanted to convey the idea that it was Dr. Jung, it would say so; the

dream itself, which we cannot criticize, would have brought me in.

But the dream says a doctor who lived by the sea, and the lake of Zurich is not a sea.

Therefore there is some change in the whole situation, and we see that behind the impressions of daily life, behind the scenes, looms up another picture, covered by a thin veil of actual facts.

In order to understand dreams, one must learn to think like that; one should not judge dreams from realities only, because in the long run that leads nowhere.

The dream lives in an atmosphere which is not our atmosphere in this hard conscious world, where if one does not pay attention to realities as such, they simply drag one under.

But on the other side such realities mean little.

Sometimes the veils are so thin that one perceives at once the greater picture behind the veil of facts.

So what we call important here, the stupendous fact that she is now actually under my treatment, that I have a house on the bank of a lake where she comes almost daily to hear disagreeable news, all that becomes like a mist.

One can look through it to another picture, to that dream doctor whose house is by the sea-a different, big, sort of heroic landscape by the sea.

Here we have a view of a few miles, no view at all, but in the dream there is a tremendous horizon, the vastness of the ocean, an extraordinary view.

Also, a house placed on the shore of the sea is quite different from a villa on the bank of the lake of Zurich; one gets into an entirely different atmosphere.

Moreover, there is no question in reality of her losing her way.

She would not lose her way in finding my house; she has been two months under my treatment, and even if she lost her way there would be no desperate asking for it.

But if that house were a strange house, if that doctor were a strange doctor, then she might lose her way; it is vast country, and she might have to fight desperately to find the way to that place.

Now that is the kind of archetypal image which puts one right back into prehistoric ages.

She is in terrible trouble, she feels cheated by a daemon or, say, by a hostile god. In such an archetypal situation, under such conditions, what can she do?

What can a mortal do against the interference of the gods?

But primitives know that there are certain doctors, medicine men, who have mana, prestige,

healing power whatever you like to call it-and are therefore supposed to stand between the gods and the ordinary crowd.

The medicine man is the guardian of all those unknown and uncanny things which ordinary people don't know about.

This woman is in the position of the primitive cave woman who is haunted by a hostile god, so she seeks the help of the medicine man who has been there since eternity.

Usually he lives alone and in an inaccessible place.

You find excellent descriptions of such men in Rider Haggard's stories, that famous big-headed man who lives in an uncanny gorge, for instance.

Not only is he himself a queer bird, but the place where he lives is queer, far away, magic and fascinating, which adds of course to his prestige.

Since the place chosen is expressive of his own psychology, the medicine man always chooses an extraordinary place, and the more· difficult to find the better, for of course the medicine man is never here, he is always in some strange corner of the world-beyond the seas.

For instance, we have perfectly good doctors here, but in a case of serious illness, we have a consultation with a doctor from abroad because good medicine is always far away.

In Africa, there were medicine men who were general practitioners, but in any extraordinary case they got an authority from Uganda.

He was the head sorcerer, because they assumed that the people living beyond the mountains had the authority, since great men are always living somewhere else.

People are so impressed by the ordinary quality of their surroundings that they never suspect that Mr. So-and-So is a great genius.

They can't imagine that he would live on such an ordinary street; that does not appeal to their feelings.

Of course, this fact is used by medicine men as a device to build up their prestige, as is done in all the countries of the world-like the academic diploma which a doctor must have for prestige.

And successful doctors must have a certain cock-sureness, the patients expect it; otherwise it isn't good treatment.

Therefore also we have all those terrible words-we prefer the Latin language.

If a fellow is mad, one must say, "This is a paranoid form of schizophrenia."

I have known people to pay five hundred dollars for those words!

So this woman who is now seeking the great healer would make a great mistake to see

the great healer in me.

To find the medicine man, she must travel far, she must toil, she must ask her way desperately to that far and unknown place.

Naturally her first leap was at me, but I said no, thank you, for she would hang me later on if things went wrong.

That doctor will most certainly be hard, very difficult; those primitive medicine men do terrible things, they torture people!

And then she will cry: ”You said you were the great Medicine Man-you led me on that way!"

So I don’t make for that moment; right from the beginning, I decline the great honor of being called the medicine man.

If a dream should say that someone was going to Dr. C. G. Jung living on Seestrasse, Kusnacht, then I would admit it referred to myself.

But if the police should ask her who that doctor was who had led her such a hell of a way, and she explained that he was the doctor who lived by the shore of the sea, they would never have heard of him, any more than I recognize myself from that description.

The problem is much greater than I, and it is wise to hold fast to the words the dream gives, because one cannot expect to be wiser than nature.

Freud would say wish-fulfillment-a resistance; she wishes not to find her way to you because things are getting disagreeable.

And that is the truth too, there are doubts in her; it is such a novelty to her that the unconscious should find a solution where she does not.

For we are bored by the unconscious, and we have tremendous pride and imagination about ourselves, about the power of our consciousness, because we really are efficient.

Who has built those powerful machines?

Our conscious of course, and so we believe in it, and we think of that unconscious self as nothing, a more or less disreputable appendix to the wonderful light up in our heads.

Therefore if I said to her: "Apparently you have great difficulty in getting to that doctor. What are your resistances?"

I would be on the wrong track.

For she would gladly accept that personal aspect, she would see a loophole, she would say to herself: "That man likes to assume the role of the Great Healer. I will hand all my stuff to him and if he does not succeed, woe to him!"

She would have somebody to make responsible if things did not turn out as they should.

So I have learned from painful experience to interpret dreams correctly.

The healer is again the animus.

This time he is no longer a musician, he appears in the guise of a doctor, and you will see later that he takes on many different forms.

Now on that occasion I explained to this lady what I understood about the animus, and the relation between the animus and the unconscious, as I explained it to you.

And it happened that when she went home she felt very sleepy and lay down, expecting to fall asleep.

Instead, she merely got into a very drowsy condition and saw with her inner eyes two hypnagogic visions: A beautiful peacock was perched on the back of a man, and the beak of the peacock was pointed at the man's neck.

Then this picture disappeared and another one came up where she was just seeing herself, she was looking down at a large hole in her shoe, and she thought that it was so worn that she could not wear it any longer.

Now these two visions were her first ones, and they came quite spontaneously.

She happened to notice them, and naturally she did not understand them at all.

As the first picture, the peacock, was exceedingly symbolic, I asked for her associations, and she said it was a most beautiful bird when it spread out its tail, it had gorgeous colors, blue eyes, and all that.

I felt what she meant; it is again an experience difficult to describe but if you have a feeling heart, you will understand.

When that marvellous beauty of color and form and light appears, you have a feeling of unfolding lines, and that is what the peacock stands for in the history of symbolism: the spring and the sunrise.

The idea was that his flesh was incorruptible.

In the early Christian church, and in the sermons of St. Augustine and St. Anthony of Padua, for instance, the peacock was a symbol of resurrection.

That was because with the approach of winter he loses his feathers and regains them again with the sun in the spring.

So he symbolizes regeneration, and as such he is depicted in the early church, meaning the resurrection of the soul.

He also symbolizes the Redeemer, because he brings back the divine childhood, rebirth.

In the East, the peacock plays a more unfavorable role.

It is a proud Lucifer kind of bird there, self-produced, and disobedient to the creator.

In the Kurd tribes there were so-called devil worshippers who worshipped the peacock as a symbol of the creative power, again the unfolding of spring.

They worshipped him for the same reason that the French peasants in the thirteenth century worshipped the devil: there was a prolonged period of black plague, wars, etc., and since their prayers to the good God were perfectly useless, since he didn't help and disaster pursued them, they began to celebrate the Black Mass-they reversed the Christian rite for the worship of Satan.

That was the origin of the devil worship which still flourished in the eighteenth century.

Three times the Black Mass was said for Mme. de Montespan in order to keep the love of the king, and each time they sacrificed a living child.

The Mass was celebrated on the abdomen of a living woman, and the cross was reversed.

Instead of wine, the blood of the slaughtered child was in the communion cup.

It was the Evil One, Sheitan, the creative principle, whom they worshipped, and it was under the symbol of the peacock.

Naturally it is the same peacock, spring, the sudden vision of the unfolding of beauty and form.

All this material was of course not conscious to our patient.

She was vaguely aware that it had some religious meaning, but what it was she did not know.

In the fantasy, the peacock is perched on the back of a man, and the back always symbolizes the unconscious side.

The unconscious bounds our field of vision, and therefore the shadow becomes the symbol of man's unconscious.

The primitive man is always haunted by the feeling of a presence, as if someone were following him, and we can observe the same thing in ourselves.

In the silence of the night on a lonely path you feel that someone is surely following you, and you look behind to see.

And if you are quite alone in a house, after a while there is a noise, as if something had

been said, and you get the feeling of a presence.

The primitives sought for the cause of that feeling and have expressed it by the idea of the living shadow behind one, and that shadow, that power behind one, became a precious idea.

The Greeks have a beautiful word for it: synopados, meaning the one that comes with me and is behind me.

But that is by no means what we would call shadow, a lack of light, but a living thing of great mana, great power.

Therefore if you tread on it, or if a shadow falls upon you, it is most dangerous.

If you are sitting in the sun and the shadow of a medicine man, walking past, falls upon you, you are dead in a fortnight. There have been many cases where people were accused of having killed a child in that way, the fact being that the child was playing in the sun when a man inadvertently passed; his shadow fell on the child and in two months, perhaps, the child died.

Although the shadow has the simplest causes, it is mysterious, it has different qualities- it has no body or weight, for instance.

Sometimes it reaches very far, from miles back, and sometimes it disappears altogether in a ghostlike way.

They describe it as a cool wind.

Ghosts are shadows and Hades is the shadow world, the shadows dwell there.

It is also often symbolized as a bird that flies away.

The idea is that when we die, we become shadows and put on wings, feathered garments.

In the Gilgamesh epic there is a description of that sad place where souls wear feathered garments.

So here the peacock assumes the role of a sort of ghost that possesses the man.

We must always cling to our original hypothesis that this is again the animus, this is the man in her; and the vision now says that behind that man is a new principle that possesses him.

It is his genius that sits behind him like the king’s hawk, or the eagle of Zeus; it is the peacock-ghost of unfolding, of beauty, of spring.

This is an almost prophetic vision and it is very difficult to translate.

Therefore I prefer to hold fast, quite naively, to the picture itself.

There is still one detail to which I call your attention-that the peacock is holding his beak to the man’s neck.

There is a slight menace in it.

If the man should make a wrong move, the peacock might kill him from that position; he might stab him in a vital place, breaking his neck.

It suggests that this man is controlled from the unconscious by that powerful being, which means that the animus we saw expressed as the rich Jew, or the doctor, or anybody else, is not only the animus really.

The animus is himself controlled by something much greater, by the spirit of creation, or sunrise, or rebirth.

And that means, too, that if this woman maintains the right relationship to the man, she might attain rebirth through the realization of the magical spirit that controls her, the daimonion. Carl Jung, Visions Seminar, Page 3-19

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?crid=2PZU5P0EU42OY&dchild=1&keywords=carl+jung+visions&qid=162946628

Years later, Jung spoke to Aniela Jaffe concerning the relationship with Toni Wolff. **(2021-08-28 04:00)**

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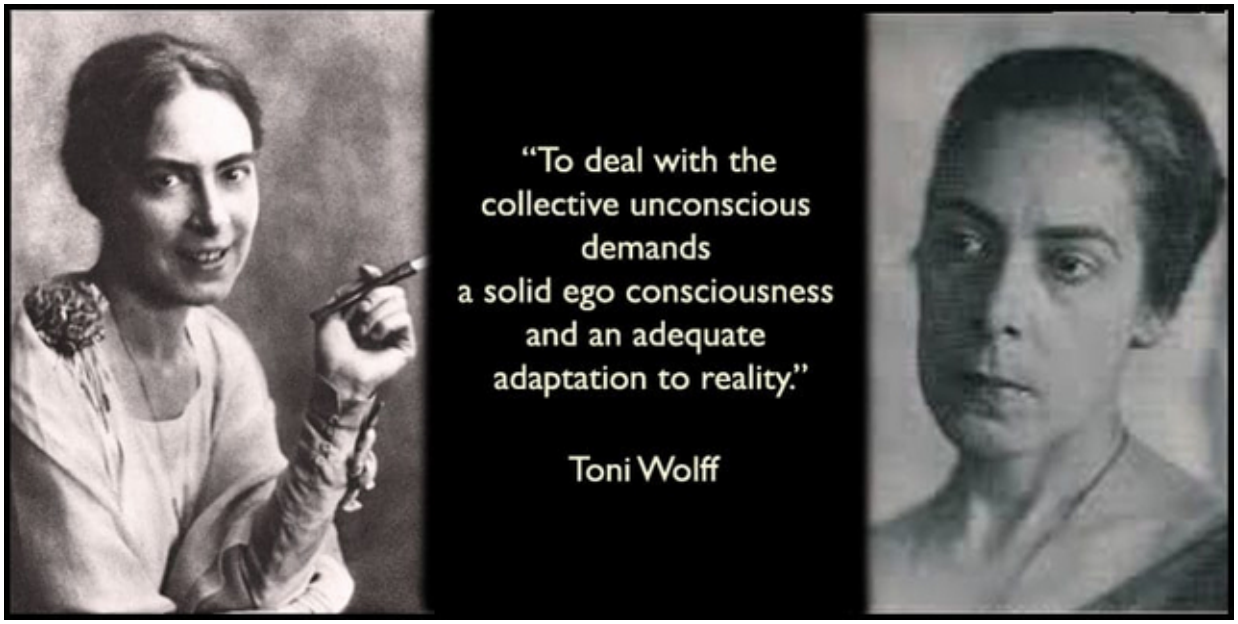

[1]Black Books

Years later, Jung spoke to Aniela Jaffe concerning the relationship with Toni Wolff.

He said that he was faced with the problem of what to do with her after her analysis, which he said he had ended, despite feeling involved with her.

A year later, he dreamed that they were together in the Alps in a valley of rocks, and that he heard elves singing, and that she was disappearing into a mountain, which filled him with dread.

After this, he wrote to her.

He noted that after this dream, he knew that a relationship with her was unavoidable, and that his life was in danger.

On a later occasion, while swimming, he found himself with a cramp and vowed that if it went away and he survived, he would give in to the relationship. The Black Books, Vol. I, Page 30

T.W. was experiencing a similar stream of images.

I had evidently infected her, or was the declencheur [trigger] that stirred up her imagination.

My phantasies and hers were in a participation mystique.

It was like a common stream, and a common task.

Gradually I became conscious and gradually I became the center; and in the measure to which I attained these insights, she also found her center.

But then she got stuck somewhere along the way, I remained too much the center that functioned for her.

Therefore I was never permitted to be other than she wanted me to be, or than she needed to have me be.

At that time she was entirely drawn into this terrible process in which I was involved, and she was just as helpless as I was. Carl Jung, The Black Books, Vol. I, Page 31-32

1. https://www.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?dchild=1&keywords=jung+black&qid=1606145394&sr=8-1

The giant is also Izdubar, who is actually the rising sun, hence a demi-God
(2021-08-28 05:42)

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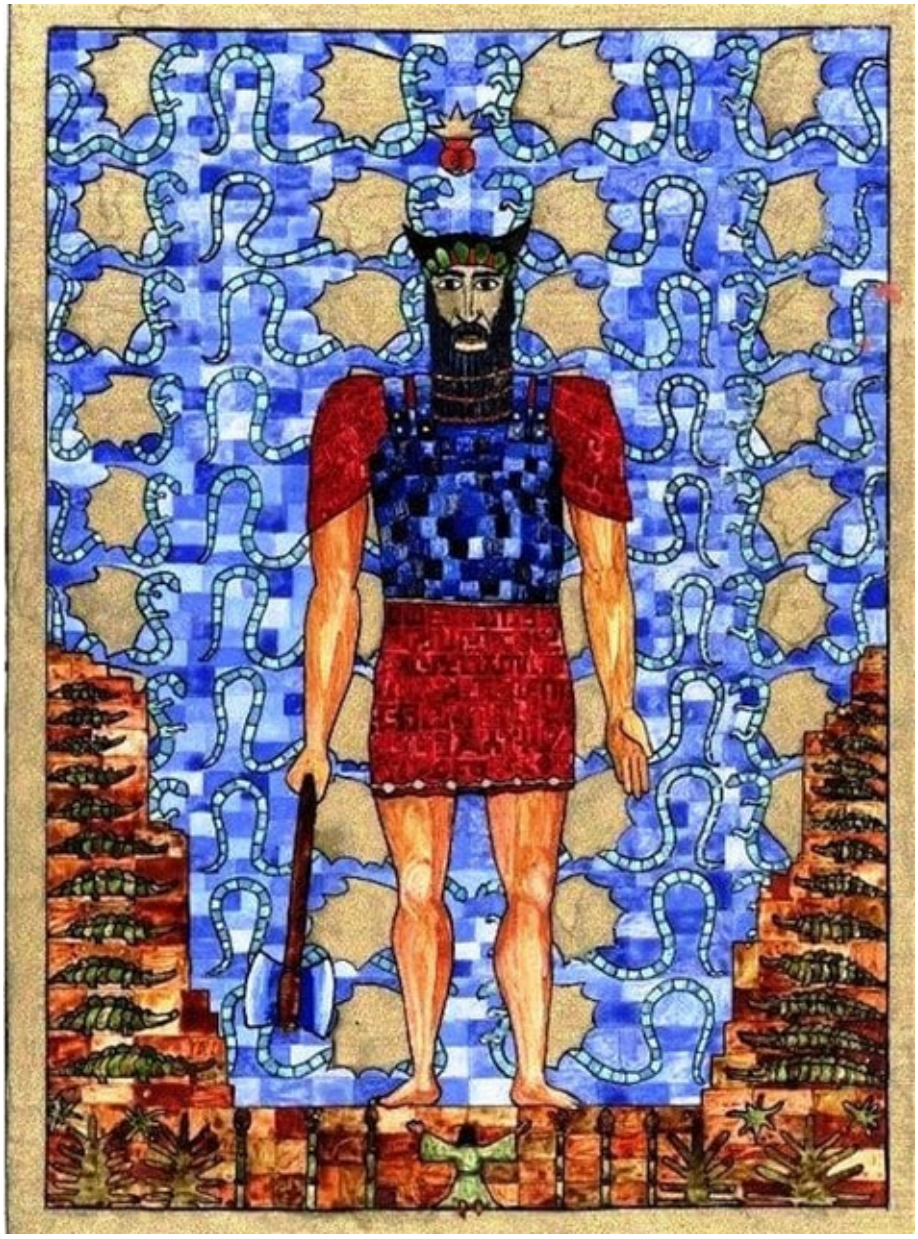

[1]Black Books

There is an undated typed insert at the beginning of Book 7 that appears to be remarks on a dream:

"Remarks:

/ The felling of the tree (Nebuchadnezzar) has to do with the felling of the spruce in the Attis myth.

/ The giant is also Izdubar, who is actually the rising sun, hence a demi-God. I even had

the idea that he is Christ as "novus sol," or
Mithras, who also is a rising sun.-

The sun personified by a man is the pope (vicar of Christ in the church) .

This is the big tree that develops.

That would mean: my work consists of the felling of a powerful and acknowledged, shining man, who is seen everywhere (i.e., papacy or church) - and what does the church say to that?

/ What does the woman who interferes with me signify?-

She seemed to me like the Vetula, the old.

One can see how the church interferes: it sets harder conditions, it wants to slay me, and then I must be brought into an impossible situation in order for it to have a legitimate reason to proceed against me.

And finally a secret assembly is convened.

But it is already too late, because at the moment, when I enter through the rear door, it has already become known to the entire world, and the Americans weigh in, and the world's delegate appears in the consistory."

On Izdubar, see January 8, 1914, Book 3, pp. 119ff.

Jung commented on the dream of Nebuchadnezzar on several occasions ("The Transcendent Function," 1916, CW 8, § 163; "General Aspects of Dream Psychology," 1928, CW 8, § 484; "On the Nature of Dreams," 1945, CW 8, § 559). "Vetula" is Latin for "old woman." The Black Books, Vol. VII, Page 147, fn 1

1. https://www.amazon.com/gp/product/0393088642?pf_rd_r=M0K0XF363SJ7TV34C79N&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

Carl Jung: Emma dreamt tonight that she was operated on by me. (2021-08-29 05:27)

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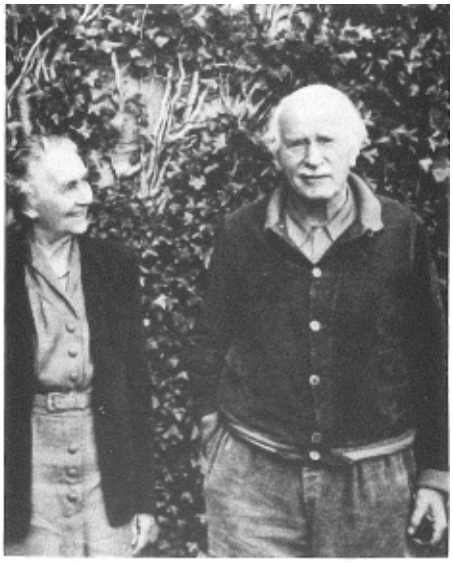

▲ Carl and Emma Jung at their home in Küsnacht, 1955.

[1]Black Books

1. V. 1927

Today an American patient Jerome Schloss suddenly died of heart paralysis (aneurysm?)

1. V. Funeral. Must give the funeral oration.

3r. V. Since then an atmosphere of much disturbance, like after Sigg's and Porter's death.

Dream: (30/ 31 V) Emma had an abdominal pain.

1) I operate together with a surgeon

2) We discover a spread carcinoma growth.

3) Inoperable and hopeless. I am terribly shocked. She must still suffer for a long time, until death comes.

1.) In the last days I've thought about her death and mine. Generally vague anxiety.

2.) Walthard. Gynecologist. Operated on Mrs. Sigg. Personally unknown. Emma dreamt tonight that she was operated on by me, and in another dream, that a corpse would be dissected, from which she had to vomit (in the dream).

3.) Probably from the pancreas-like my father.

4.) My suffering in recent times-essentially through the strengthening of the Unc. Have got Dyshydrosis on my hands, like my father.

Why do you torture me? It undoubtedly comes from you. What do you know? Come and speak!

"I don't like speaking."

So that you can probably act better?

"Yes, I fill you with disgust."

So that I don't crush you?

"You harm yourself through this."

That shouldn't stop me. But I doubt whether this is the right way.

"Naturally it's the incorrect one."

You are too quick to agree with me. But I suspect that you greatly exaggerate certain feelings in me and certainly in fact far beyond all probabilities, so that a suffering arises that I can no longer tolerate. You know that I absolutely refuse to take part in suffering beyond a certain reasonable limit. In all conscience I won't let myself be rushed. By the way, can you tell me just for once by what right you torment me? Speak up!

"Mysteries, my dear, mysteries!"

I want no mysteries. Please share with me what I must know.

"This I don't do."

You probably can't. It has probably also taken hold of you. You come to me too much in the human world. What is this abominably unfavorable dream?

"You wish the death of your wife, no?"

You gallows bird, stop your monkey chatter. If that were so, I could also say it. I have also said as much to myself. It is already thanks to you that I must say that to myself, so that I can see that you're behind this, snaring me in delusions. I don't want to start over, but I want to outgrow life. I no longer let myself get caught up in life. Turn yourself to the inner, to the dark, and watch the images of life, instead of coveting the world. What does my dream mean? Is my marriage hopeless and inoperable? No, I don't think so. I know that there is nothing to

be done, and what I always suffer from must be suffered, as one bears an incurable disease. The Black Books, Vol. VII, Page 241-242

Jerome Edward Schloss was born on August 28, 1876, in Maryland, to Joseph Schloss and Fredericka Schloss.

His father was German.

In 1902, he married Hannah Wiener in New York.

The United States census of 1910 has him working as a manufacturer of neckwear in New York. According to his US Army draft registration of May 1918, he was tall and slender and worked as a salesman for Louis Adler, a garment manufacturer and real estate developer on Broadway.

He was· counted in the 1925 New York census.

According to the American Consular Service's Reports of Deaths of American Citizens Abroad, he died of heart failure on May 22 and was cremated. His and his wife's address was given as Pension Quisisana on Dufourstrasse in Zurich (information from various genealogical sources) .

His wife wrote cookbooks, and her Short Cuts and Left-Overs of 1938 was a bestseller. In his funeral oration for Jerome Schloss, Jung wrote:

To many death seems to be a brutal and meaningless end to a short and meaningless existence.

So it looks, if seen from the surface and from the darkness.

But when we penetrate the depths of the soul and when we try to understand its mysterious life, we shall discern that death is not a meaningless end, the mere vanishing into nothingness- it is an accomplishment, a ripe fruit on the tree of life.

Nor is death an abrupt extinction, but a goal that has been unconsciously lived and worked for during half a lifetime.

In the youthful expansion of our life we think of it as an ever-increasing river, and the conviction accompanies us often far beyond the noonday of our existence.

But if we listen to quieter voices of our deeper nature we become aware of the fact that soon after the middle of life the soil begins its secret work, getting ready for the departure.

Out of the turmoil and terror of our life the one precious flower of the spirit begins to unfold, the four-pedaled flower of the immortal light, and even if our mortal consciousness should not be aware of its secret operation, it nevertheless does its secret work of purification.

When I met J. S. for the first time I found in him a man of rare clarity and purity of character and personality.

I was deeply impressed with the honesty and sincerity of his purpose. And when I worked with him, helping to understand the intricacies of the human psyche, I could not help but admire the kindness of his feeling and the absolute truthfulness of his mind.

But though it was a privilege to teach a man of such rare human qualities, it was not the thing that touched me most.

Yes, I did teach him, but he taught
me too.

He spoke to me in the eternal language of symbols, which I did not grasp until the awe-inspiring conclusion, the culmination in death, became manifest.

I shall never forget how he liberated his mind from the turmoil of modern business life, and how, gradually working back, he freed himself from the bonds that held him fast to his earthly parents and to his youth; and how the eternal image of the soul appeared to him, first dimly, then slowly taking shape in the vision of his dreams, and how finally, three weeks before his death, he beheld the vision of his sarcophagus from which his living soul arose." (CW 18, §§ r705ff.) .

The typescript of Jung's oration is dated May 25 (archives of the San Francisco Jung Institute). The Black Books, Vol. VII, Page 241-242, fn 268

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=3MPV56PS3DJSK&dchild=1&keywords=jung+black+books&qid=1610448572&sprefix=j

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These dreams led him to analyze his childhood memories. **(2021-08-29 07:20)**

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[1]Black Books

In 1925, Jung remarked that this dream "was the beginning of a conviction that the unconscious did not consist of inert material only, but that there was something living down there."’

He added that he thought of the story of the Tabula Smaragdina, the twelve apostles, the signs of the Zodiac, and so on, but he "could make nothing out of the dream except that there was a tremendous animation of the unconscious.

I knew no technique of getting at the bottom of this activity; all I could do was just wait, keep on living, and watch the fantasies ."’

These dreams led him to analyze his childhood memories. The Black Books, Vol. I, Page 17

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=18I1TTUHRQ7Y0&dchild=1&keywords=carl+jung+black+books&qid=1608466911&spre

The Roman is Antonius Pius, the Caesar. **(2021-08-30 04:31)**

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[1]Black Books

2 II 1928

Jung. Speak to me, soul, is there something that I should know?

S. Naturally there is something. Should I tell you? How can I? How should I know what you don't know?

I. I recognize this. Make no further ado.

S. I make no further ado, but you must make a detour!

Show me the detour.

S. Come and let yourself be led. I lead you to the abyss. Do you see the black depths and beyond there?

I. Beyond black rocks that plunge abruptly into the abyss, I see white buildings. Too far to see clearly.

S. Look keenly, make an effort.

I. I see an elongated building, with a white cupola behind it. What is it?

S. look further.

I. I see a rushing river in the depths-boulders, a narrow path winds along.

People wander there. A train of people in long, bright robes. An old man leads it. A funeral procession?

I see no bier. They draw downstream, wending their way turning between blocks, on the right side of the river. What do they do?

From the left a small gorge opens, there I see an upward leading path. They go up there- zigzag-slowly rising often stationary.

Above, the path goes straight, curving around to the end of the gorge and leading to the white house. They go there.

The elongated house has many windows-an entrance on the narrow left side. There are men and women.

The old one knocks on the door which is of dark brown wood with his stick-it opens.

They step in. Inside there is a long white vaulted corridor with a red carpet. They all go barefoot.

The passage has ends, something dark there. Smaller doors.

A door to the left. A new, but narrow passage with a yellow floor, perpendicular to the left. Some high side doors.

Below curved arches in the domed building. Circular portico, entirely of polished bluish marble. Floor of white marble.

An octagonal basin with blue water in the middle, directly below the opening of the dome. Water in wave motions for unknown reasons.

No images, no inscriptions- yet opposite below the colonnade, sitting, a life size statue of a middle-aged man-ancient?

Looks like a Roman. The train of people move in circles around the basin-singing-what do they sing? "Praise the water"?

Do I hear right? "A mirror of heaven," they greet the water-bow before it.

They kneel on the edge and drink water, directly with their mouths, like animals. No one touches it with their hands.

Then they sit on the ground around the water basin and eat bread, passing it along to

the right.

The old man alone stands, leaning on a long staff.

He stands in front of the statue, looking at it pensively with a propped chin-a silent dialogue-while the people silently eat in the greatest quiet. Now the old man waves with his staff. The women go to his left, the men to the right.

All, with the exception of the old man, throw themselves on their knees facing the pool, their brows to the ground.

Now the old man turns and goes to the water and touches it three times with the staff.

Then he kneels down and lays his brow on the edge of the pool.

At this moment a bell tolls, a large one it seems-all rise and press their hands together.

The expression on their faces is serious and sincere.

(The robes are, as I can now see, antique. The men wear Gallic shorts and short Gallic mantles.)

The people now gather together in groups in the colonnade, no word is spoken.

The old man stands at the water, considering it as he previously considered the statue.

I see all of this only mentally, since I am beyond m the gorge at a great distance. What does this vision mean, my soul?

S. Do you recognize the old man?

I. Yes, it is Philemon.

S. The Roman is Antonius Pius, the Caesar.

I. This is incredible. What should I make of this?

S. Undoubtedly a religious service.

I. But where? What country? What religion?

S. Your land, your religion, water instead of wine, bread instead of flesh, silence instead of speech.

I. But what of Caesar?

S. look again.

I. The old man still standing at the water, sunk in deep contemplation of the sky blue of the water.

Now he opens his arms and everyone gathers, standing in a circle around the pool. What happened?

They hold each other by the shoulder. The space becomes dark and the stars shine in the water.

They sing "house of the water"-"primordial home of the stars." The water is calm like am mirror and each sees his face in it.

It will become light again, as if a dark cloud had moved away.

There is a small altar in front of Caesar, wood lies on this, which the old man** sets alight. He contemplates the flames.

The people had gone back under the colonnades- it becomes dark again.

One sees only the fire and the dazzlingly illumined form of the old man.

Someone brings a silver pitcher with wine with which the old man extinguishes the fire- it becomes light again-someone brings a piece
of raw flesh on a silver platter.

The old man takes the platter and goes to the exit, everyone follows him. A few dogs wait outside, he throws the flesh to them.

The old man waves to his people and suddenly disappears, only his rod remains and falls to the ground.

One of the men takes it and leads the way to the deep valley. It is getting dark and the train disappears in the darkness.

One sees only the white buildings still lit red in the evening light.

I. What’s with the fire-a sacrifice to Caesar? Have we fallen back into antiquity?

S. Not at all-yet the meaning is dark-what does the Cult of Caesar mean by the way?

The wine was not an offering, but Philemon doused it with wine instead of water and gave the meat to the dogs.

He didn’t think of Caesar, but of the fire.

I. I don’t understand.

S. I can’t explain it, but I will wait and attend to whether something further happens.

In spring 1932 Hans Schmid died following an accident. (seep. 206) The Black Books, Vol. VII, Page 243-246

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=IOFQRAU449PK&dchild=1&keywords=jung+black+books&qid=1610466833&sprefix=ju

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We forget that the animal is the most pious thing that exists, (2021-08-30 04:37)

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[1]Visions Seminar

LECTURE V 12 November 1930

Dr. Jung:

We stopped last time with the dream of the black veil. The next dream was in the same night:

I found myself in a graveyard in the devastated area in France. The graves were made of red sandstone.

I saw people walking over a large grave where many soldiers were buried.

Someone said, "Look at this gravestone."

It was a large tombstone and upon it was carved the figure of a saint and beside it the figure of a bull, and in spite of the fact that both figures were carved in stone, they were alive half dead and half alive.

I saw that the bull was gnawing the fingers of the saint.

I felt nauseated with horror and walked away, shaking my own hand as though to free it from the bull. (That shows her partial identity with the saint.)

Then we got into an automobile and drove down a very steep hill, and it seemed to me that the brakes of the car might not be strong enough. I felt very frightened and emotional, but at last we got down to the bottom of the hill in safety.

This dream consists of two different parts which only hang together through the meaning of the entire dream, not through the connection of the images.

The first part is the scene in a graveyard in France.

The locality is usually mentioned in the beginning of a dream, if it is mentioned at all, and it always has a specific value.

It is very important to make out what it is because it gives you the atmosphere in which the dream takes place.

For instance, when a dream begins in a railway station, or in a church, or in a study, or in a bedroom, you know at once its atmosphere its setting.

If a very intimate scene takes place in a railway station or in a public thoroughfare, you know that it is important and has a very collective meaning, despite the fact that it is so intimate; it is the collective aspect of such a situation.

Now this graveyard in France is a very particular situation which brings in a very particular atmosphere.

Here we must remember the dream of the veil-a black veil, which usually means mourning.

We did not speak of that aspect of the veil, the patient herself did not mention it, yet a black veil is connected with

mourning and in this next dream we find the graveyard.

What is the bridge which leads from the dream before to this dream?

We should reconstruct the connection between the locality of the second dream and the

essential symbolism of the first.

To begin with, can you tell me anything about the meaning of that particular locality, a graveyard in the devastated area?

Suggestion: Does not the place where things are buried represent the unconscious? And the devastated area would symbolize the devastated unconscious?

Dr. Jung: That is not specific enough, because there is hardly anything under God's sun that does not mean the unconscious-a forest, the sea, a river, a house, the mother, the aunt, a church-there are ten thousand things which express the unconscious.

Of course it has somehow to do with the unconscious, but we must insist upon the importance of the specific symbolism.

When the unconscious says a graveyard, it means something like a graveyard.

Dr. Baynes: The spiritual ghost world.

Dr. Jung: Yes, if there were any ghosts about, but there are no ghosts apparently.

Suggestion: Does it not refer to the Christian, the saint, who is buried there?

Dr. Jung: The saint certainly is connected with Christianity, though the bull that is eating his fingers is not so Christian.

But we must first get the mental or spiritual atmosphere of the locality in the dream, the particular atmosphere of that graveyard.

Dr. Baynes says the ghost world, which is an admissible idea because there are spooks in a graveyard, spirits hovering over their graves.

But since they are not mentioned in the dream, we must find something more specific.

Many of you have seen those graveyards in the devastated areas in northern France.

Now what is their atmosphere?

Prof Eaton: Destruction.

Dr. Jung: Yes, but why do you not say the memory of the Great War, that terrible upheaval of mankind?

That is the most obvious impression.

It is a specific atmosphere, and the background of innumerable problems all over the world.

The Great War is a psychological locality.

So the dream before must have touched something which was connected with the war.

Obviously it was the black veil, because black veils suggest mourning, and the next move is the graveyard, where they wear black veils.

Here we must go a bit deeper into the psychological reaction to the war, for it made an enormous impression on the mind of the white man; it was terribly significant.

Dr: Baynes: It meant the loss of civilized values.

Dr: Jung: Yes, people even say that it meant the end of European civilization.

Mr. Spengler has written a book about the sunset of Western civilization, meaning the end of the whole historical epoch. Other people have felt another kind of sunset.

Mrs. Sigg: The sunset of Christianity.

Dr: Jung: Yes, or rather, of the Christian church, because of its complete inefficiency.

Even the Pope could only wail, he could only send out a message to the world begging the naughty boys to stop.

He could do nothing else, he had no authority at all. Nobody could stop it.

There was no moral or religious authority oil earth that could have interfered efficiently.

It was obvious that the spiritual powers amounted to practically nothing against that infernal thing.

Man was just raging on like mad; nobody wanted to kill each other, yet they went right on killing.

One saw from the French, German, and English newspapers here in Switzerland how the atmosphere was poisoned by absolutely wrong information on this side as well as on the other side.

Naturally that has upset people. Their faith was shattered and they came down with a crash.

Many people came to me in those days saying that their Christian faith had been absolutely destroyed by the war, and asking what they should believe.

It is always a sort of faith that grips us and keeps us in form; we simply cannot live when we are not convinced. of certain principles or truths, even if we do not formulate them.

Perhaps a man is only convinced that next year he will get a better dividend, or a new car, or that he will have built a new wing to his house, or that he might have another child, or that his mother-in-law will die-anything which seems to improve his life-but even such a belief keeps him in form.

These are, of course, only rationalizations on the surface, but in analyzing them you get to a deeper layer where you will see that these are concretized expressions of certain philosophical convictions: that the ultimate purpose of the world

is good, for instance, that there is a power watching over us, leading us all to a happy end.

So our existence is meaningful because a certain kind power is guiding our steps towards a righteous goal.

Some such assumption is always there, even if it is never formulated. It is the cause of a sort of fundamental optimism or pessimism, and even a fundamental pessimism is a guide, such as: This world is a hell and all the people in it are

devils that should be boiled in oil, but I am one who sees that they are all wrong; I have done my best to open their eyes and they won't see, but I have done my duty, so now I can die.

That is the guiding idea for many people, and such a pessimistic philosophy is guidance enough.

But all these convictions are now shattered, and one needs such fundamental formulas, one could call them vital formulas.

That Eastern word mantra, the word of power, designates it in a nutshell.

There is an excellent illustration of the psychology of the mantra in a book by Spitteler, one of our Swiss poets-I quoted him, you remember, in Psychological Types.

He refers to the "invisible whale on a pole."

Whenever anybody wants to say something very convincing, to express his point of view which is really not convincing at all, he points to that invisible whale on the pole, and then everybody believes him.

All our abstract German nouns end with "heit" or "keit," and therefore so do all our general concepts: for instance, if you say something is done for the liberty of the country, "Freiheit," everybody believes it; that is Spitteler's invisible whale.

In America "social service" is the mantra that is believed in.

Every country has such a whale, sometimes several. In France, "pour la gloire de notre patrie" carries. In Italy, under Mussolini, it is "Italy is at work."

The most formidable nonsense goes under the cover of "heit" and "keit"; that is a mantra, a sort of slogan, like the great advertising slogan, "every man must have his own automobile,"

which worked to a terrible extent-every man did have his own automobile.

Then came a standstill in the factories, and there was great discussion as to what should be the next slogan, and they couldn’t find one equally efficient, until a fellow, a son of God, got up and said, "Every man must have two automobiles," and that carried.

Religious people often use such means when they want to raise money for some quite foolish charity, some enterprise

for which only they themselves are thankful.

Everybody thinks it is futile and a terrible bore and nobody wants to give the money, but they are told it is for their spiritual welfare, or that God himself wants it, and they have to give it.

A good salesman will use a slogan like: You cannot wear such a necktie with such socks, or: Nobody buys that stuff now,

everybody is buying such and such a thing, and instead of buying handkerchiefs you buy curtains.

So the slogan is like the Eastern mantra, a word of power, the magic concept, the general idea, and our lives are formed on such general ideas, formulated principles.

But very often they are not formulated in the individual mind, or the individual mind has perhaps forgotten them.

The famous man in the street talks about glory, in the name of the freedom of our country, etc.-the thing that catches-not knowing that it is his mantra.

The unconscious recognizes it however, or the mantra recognizes him, and instantly he collapses.

People cannot resist when they hear the word of power.

It is catastrophic, therefore, when a general idea is shattered, whether or not it is formulated in your mind.

Then a whole world falls down-even those people who rescued their Christian principles through the war and still go on believing that there is a particularly kind god watching over Germany, and on whom it has not yet dawned that an equally kind god is watching over the microbes, helping the good microbes to eat a man’s lungs, for instance, or that he is watching over the Frenchman just as kindly.

They still go on, apparently as before, but in reality they cannot go on as before because something in them has been killed.

There is a fundamental doubt in them, though it is only in their unconscious, so they are still in a state of blissful unconsciousness about the general conditions.

Yet here and there symptoms begin to show.

The Great War has worked its havoc economically and politically, but above all in our spiritual attitude, and we all suffer from these effects.

And when the dream refers to the graveyard of the Great War, it means more than the lives wasted there, or the destruction of northern France, or the economic devastation; it means the spiritual devastation.

I will give you an instance.

The theological students of the university here have asked me a very interesting question, namely, why do people prefer to go to the doctor when they have a psychical trouble instead of going to the parson?

They are apparently quite positive in their religious principles, yet they are confronted with the problem that everybody is now turning to psychology rather than to religion.

That is a small symptom, but the effects of the war show in such ways.

Numbers of people now come to consult me in matters which would have been the proper domain of theology before,

and the same thing happens when I go abroad-some body is always coming up and asking me in a hushed voice about metaphysical possibilities.

So you see the specific problem of our patient-which needs the veiling of the unconscious, the back of her head-is also an outcome of the war, for one of the most obvious aftereffects is a complete change in the moral point of view, not only in Europe but all over the white world.

Our position in regard to the sex question has completely changed, our taboos and convictions on that subject are entirely upset.

Look at Russia. And look at the extraordinary frequency of divorce.

In Zurich we have now reached the American percentage, we are quick in catching up.

In America one fourth of the marriages end in divorce, and here we have now exactly the American quota, two hundred and fifty thousand to a million.

People try to deny Judge Lindsey’s statements, but I know only too well how true they are; we could write books about similar conditions in Europe or even in this nice town.

I could tell you amazing stories, unheard-of things.

Even I have been shocked. And those are the aftereffects of the war. This woman is deeply affected.

She has not been hurt politically or economically, she has suffered no personal loss dur-

ing the war-no one has been killed but her spirit has suffered: her Christian fundamental concepts have been blasted, she has been living in a world where she had no orientation whatever.

Now man cannot live like that, he needs reins, he likes the well-trodden path.

Not everybody is meant to be a pioneer, one who creates a road out of nothing.

Man needs a system of orientation.

So here it is as if our patient's unconscious were expressing the situation through this dream, saying: all that is the aftereffect of the war, you are living in the postwar time, when things are beginning to change.

On the surface it may look as if the war had had no effect at all, as if it had taught man nothing.

Governments go on playing the same tricks as before.

The world is spending two and a half millions more in preparation than before the war.

Human psychology today is as if people had learned absolutely nothing. German psychology remains the same.

And look at Italy! It is as if she had not lost half a million young men.

They are propagating like rabbits down there, in preparation. It is the psychology of despair.

That is what Mussolini is doing. Everywhere it looks as if nothing had been learned.

Nevertheless such a thing cannot happen without affecting the processes of our psychology; it has left deep marks, but we are not psychological enough to link up our own individual difficulties with it.

The war accounts for the disorientation of the individual in our time.

The religious and moral and philosophical confusion, even the confusion in our art, is due to the World War.

This dream therefore conveys, in the statement about the locality, that the backwash of the Great War is the setting in which this particular thought is presented, and the thought is the figure of the saint with the bull.

Now what is the connection between the bull and the saint?

Dr. Baynes: It suggests Mithraism and Christianity.

Dr. Jung: My patient also thought that this must mean some sort of revival of Mithraism,

because the central figure of the Mithraic cult was the bull.

The bull plays much more of a role in Mithraism than the lamb in Christian mythology.

The lamb merely figured in the cult of the sacrificial victim; it was led to the sacrificial stone and slaughtered, so it does

not mean much.

But the Mithraic bull means a great deal.

It is the creative power, the great world bull, the bull of the beginning; it is the bull god, most powerful and admirable.

And its death is the immediate cause of a sort of rebirth of nature.

His corpse changes immediately after death into all sorts of beneficial products of nature.

Out of the hairs of the tail wheat springs up; out of the nose, garlic grows; out of the blood comes wine; out of the horns, fruits, and so on.

The Christian sacrificial scene is represented in the same symmetrical setting that we see depicted in the Mithraic cult: in the middle is the sacrifice of the bull, the god Mithra killing him; and on either side is a figure, the so-called dadotit

phores, the torch-bearers.

They are like little erotes, those figures which really come from Greek tombstones; they wear the Phrygian cap, the

pointed pileus, which is like the Jacobean cap in the French Revolution, the cap which Liberty wears on French coins.

And at the side of the god killing the bull in the center, one of these little figures is holding the torch down, and the other is holding it up.

That is connected with the fact that on one side the moon is setting; and Helios in his chariot, with white horses, is driving over the heavens and rising on the other side.

So the altar picture in the Mithraic cult corresponds to the Christian idea.

In Christianity, one thief ascends with Christ to Paradise, and the other goes down to Hell: one is rising and one is descending.

And the Christian death is the culmination.

It is a kind of solstitial idea, the sun sacrificing itself at noon when it has attained the greatest height.

On 21 June, the summer solstice, the sun sacrifices its own power voluntarily; it goes down into the night of winter, expressing the idea that the god voluntarily sacrifices himself at the very summit of his power.

When he has attained his culmination he chooses death. So at the moment of his greatest success, the summit, Christ had a prevision of his sunset; the fundamental idea of the Christian dogma is that God in the human figure of Christ sacrificed himself voluntarily for the welfare of mankind.

And the idea in the Mithraic cult was that the god sacrificed the divine bull, his own libido, his own life-power and fertility, in order to increase the fertility of the earth, as a sort of blessing to the earth. From the standpoint of symbology, therefore, the Mithraic idea is very similar to the Christian dogma.

As a matter of fact the early Christian cult took over a good deal from the Mithraic ritual.

For instance: the little bells the boys ring at particular moments of the Mass really derive from the cult of Mithra; then, the Host with the cross marked on it is of Mithraic origin.

But in the Mithraic cult they drank water instead of wine, because it was a religion of severe discipline, suited to soldiers.

And there was the great difference that women were excluded; that is one of the reasons for its downfall.

But the moral quality of Mithraism was so impressive that Cumont, the greatest authority, said that if the conditions had been a bit more adverse to Christianity in the second century, the world would have been Mithraic.

Now our patient is a very educated woman and had probably read about Mithra, which might account for the fact that the bull turns up in her dream.

But I have ample evidence that the same symbolism may occur in the dreams of people who know nothing about it.

I once dreamed about the Mithraic mystery myself without knowing that it was Mithraic.

Of course, a dream about a bull is not necessarily derived from

the Mithraic cult by some unknown channel; it is merely the natural thought that was naturally expressed in the Mithraic cult originally.

I repeat, it is not a derivation from the Mithraic cult when someone in our day dreams of bulls.

This dream, for instance, is an autochthonous reproduction of the same thought; our minds think in the same way and

about the same things that man has thought in the past and will always think.

Therefore one finds bull worship, or the worship of similar animals, in all the most remote corners of the earth at the most different times.

That is because it is an archetype; the archetype is eternal, outside of time.

Any archetype may turn up in the human mind anywhere and at any time, today as well as in the minds of primitives ten thousand years ago.

So this is simply the reproduction of a thought which once received an almost philosophical elaboration in the cult of Mithra; it is essentially the same idea.

Now we see that the bull with that background of Mithraic ideas is eating the saint's fingers, which means that it is beginning in a friendly way to devour the Christian saint.

And our patient naturally is all on the side of the Christian saint, a fact of which she is entirely unconscious.

If you should ask her, she would be shocked at your asking such a question, she would say that she loathed the idea.

Yet secretly she likes to be a Christian saint, she flirts with the idea without knowing it.

She does not sing Christian hymns, she does not go to church, and she holds blasphemous views about clergymen, so she is sure she is not a Christian.

But the point is that her attitude to her own problems, to her own world, is thoroughly Christian, and she cannot help feeling herself a sort of saint, because she is dealing with her own psychology in the way of a saint.

Now what would you call a saintly attitude?

Mrs. Crowley: Repression?

Dr. Jung: I would not characterize it from the side of repression, for you can live things in a saintly way without being considered especially repressed.

Dr. Baynes: Renunciation?

Mrs. Crowley: Martyrdom?

D1: Schlegel: Perfection?

Dr. Jung: Do you get the picture? Each one of you has given a true aspect of the saintly attitude, all the qualifications.

There is something absolute about it. For instance, suppose a poor man really needs your help.

If you say, I have just five hundred francs, take it with my blessing, that would be the saintly attitude of sacrifice, devotion, renunciation.

You renounce your money for the sake of the poor fellow.

Or if it is very cold, you cut your overcoat in half and give one-half to him, and if it is not so cold you give him the whole coat.

St. Martin only gave a half, but it was very cold then.

Or suppose you are going to a friend who has in his cellar an old and wonderful wine, a sacred wine.

You must be very careful in drinking that wine, you must drink it with great ceremony, with utter devotion, and exactly the right number of bottles.

Then you will have done it with perfection, in a saintly way; it was an achievement.

You sacrificed yourself to the cause, and you might even say it was good that you drank it, for then nobody else would poison themselves.

And it means great renunciation, for whoever pays for that wine pays at least fifty francs for each bottle.

That example is nonsense, of course, but people really do the most absurd things; with such an attitude everything is done in a saintly way.

People can live on raw carrots, or kill themselves with sports with a saintly attitude.

And it can even be applied to spheres of life where decent people could not exist, applied in the most risque situations, with such faith and renunciation that you just hold your head when they tell you such stories and ask how the devil they can live such a life.

"Oh well," they say, "it is a great sacrifice to me!"

Outside they are swine, but they have sacrificed themselves.

It is the medieval saint attitude hanging over into our time, and naturally it is out of tune.

Now our dreamer is by blood, by birth, by virtue of the very air she breathes, a Christian, and her ideal is the ideal of the Christian saint.

She is a Protestant, so she would not dream of being a Catholic saint, yet that is what she is.

The Protestant is utterly unaware that he is a Catholic underneath; the more devotedly he lives as a Protestant, the more he is a Catholic.

I tell you, it is with the greatest difficulty that we extract ourselves from that illusion or delusion of saintliness.

It is hardly believable, but you can catch yourself time and again thinking what a great spiritual merit it is that you do such and such a thing-feeling terribly good and naturally there is a God in Heaven who keeps records of what you do and you will have such and such a reward.

You may not think that consciously, but you feel the accumulation of grace when you do things in the right way, and that is such a lure that you can hardly resist it.

I see it all the time in analysis: it is the most difficult thing to educate people out of the illusion of saintliness.

It is a sort of prejudice, the effect of early Christian ancestral ideas.

It has nothing to do with conscious convictions but it is the foundation of our whole mental atmosphere.

Our science, our art, our taste, our morality, are all formed on that pattern and, as I said, it does not matter what you believe; you will be like everybody else, you will fall into that same Christian attitude.

We overvalue the conscious tremendously.

In certain respects consciousness has no value, in other respects it has every conceivable value.

So when I depreciate it from certain aspects it does not mean that it should be abolished.

I know that consciousness is the greatest achievement of man, but that does not alter the fact that in certain cases consciousness is of no value at all. In certain spheres of psychology, we see that consciousness means nothing.

For instance, you have apparently convinced someone of a psychological truth, and he says, "Oh yes, I see."

But the next day he comes back and it is as if you had said nothing; it is forgotten, because in the night he has given it away to the devils and they swallowed it.

He has stored it away and the unconscious digests it; it is as if it had never been.

So to think a thing consciously does not mean that it has necessarily reached you.

Most certainly, it has not reached you. If it had, there would have been a flash of lightning in that moment.

But since you do not realize it at all, you say: "Oh yes, I see. Excellent that!"

It is as If I said to a man: "You have a young cobra in your pocket," and he just said qui-

etly: "Is that so, how interesting."

Such a man thinks he is aware, perfectly convinced, but in reality he would never put his

hand in his pocket if he realized what the cobra meant there.

And so it is in psychology when it comes to a basic attitude.

Our dreamer would most certainly have said: "Oh, I see exactly what you mean."

Yet she would exactly not have seen it, because that prejudice is too strong.

A prejudice which reaches back one thousand years or more before her own individual existence is not easily removed; it is a long and formidable task to get to the bottom of such an attitude, to the point where you have really done with it.

Mrs. Crowley: Is not the essence of Christianity, the thing underlying the saintly attitude, something very much farther back than Christianity? Is it not also a terribly primitive thing, as in the medicine man? Does it not really go back to the primal time?

Is it not really more an idea of individuation?

It does not matter what the saint does because in all times he has stood for different things, but fundamentally it is an individual that stands apart and as such is distinguished from the herd.

As such, is it not an ideal? Does it not stand out psychologically as something different

from the connotation?

Dr. Jung: It is not as simple as that.

Sure enough, all those ideals, the medicine man, or the chief, all these mana personalities are of a primitive pattern.

There is no primitive tribe without that pattern, there is always one conspicuous individual, a man with mana.

But that merely happened like that, it is just there.

And the important thing about saintliness is that it is not a thing that happens, it is not just there.

It is a matter of training, or self-education; it is a cultural product, it is an ideal.

With the primitive it is not an ideal.

The medicine man doesn’t want to be a medicine man; he will do everything in order to

avoid it.

Mrs. Crowley: He dislikes it but he has to accept it in the end if he is one.

Dr. Jung: Not necessarily, because it is merely a natural fact and by no means an ideal. It is very disagreeable.

The medicine man has a dangerous and unhealthy life; usually they kill him in the end.

He is not a saint, he is a perfect beast.

The primitive medicine man is quite unlike the Christian idea of the saint, despite the fact that they are of the same pattern.

It makes all the difference in the world whether a thing has grown naturally on the tree of life or whether it is the result of education and conscious intention.

The important thing, then, is that in Christianity the mana personality becomes an ideal.

Mrs. Crowley: In India?

Dr. Jung: In India the sage is naturally a product of education and it is very much the same in China.

Mankind is so linked together that at practically the same time they tried everywhere to produce greater consciousness, and so it was important that they developed that idea of saintliness.

Prof Demos: Different ideas suited different species.

Dr.Jung: Yes, the way in which it is realized is quite different, of course.

The Christian saint is entirely different from a Hindu or a Chinese sage; the common point is the intentional differentiation of that type.

They even work out the most complicated systems, like Yoga or the Christian rites, to bring about that type.

One sees in the lives of the early Christian saints that they took the most extraordinary pains to learn methods.

You know how certain saints traveled far in order to learn a particularly ascetic way of attaining greater saintliness.

They understood their life in the desert as a sort of sport-how long one could live alone away from civilization. It was a competition in saintliness.

That was the way the devil once caught St. Anthony.

He had been twenty years in the desert and the other saints did not have the same record; they lived just on the edge of the desert where the carriers could bring water and food, but he lived three days journey farther away, which was three days better than anybody in Egypt.

Then, after twenty years, in came a nice gentleman one evening.

St. Anthony thought he must be an angel who had come to honor him because he was such a saint.

The angel said to him, "You are a great saint, St. Anthony, but I know one who is even greater." And St. Anthony, being very modest, said, "Oh, who is that?

Tell me the name of that man." "I don’t know his name, but he is a shoemaker in Alex-

andria."

So St. Anthony instantly took his staff and went to Alexandria to search for him.

Nobody knew him, but after several days he succeeded in finding the little shoemaker down in a hole somewhere, and he was not even a real shoemaker, he was only mending shoes.

St. Anthony said to him, "I hear you are a great saint." "Why, I never heard of that, I am a shoemaker."

"Nevertheless, you must be a great saint because an angel told me so. Now what is your method?"

"Oh, I am just mending shoes. I have nine children and a wife. I must earn some money or we would all starve."

Then it dawned upon St. Anthony that the angel was the devil.

The angel must have been wrong because that method did not suit him.

So the differentiation of a saint is a training, a method, it is something like a technique; in other words, it is a conscious ideal, and of course the primitives have not that conscious intention.

A fellow who seems to be suitable for a medicine man is poisoned and tortured; he is driven half mad or completely mad.

For only when they have succeeded in tearing open a large hole in his unconscious does he become a medicine man; then he has partial access to the information which the collective unconscious yields.

The unconscious, having an extraordinary perception and an extraordinary knowledge of

the conditions, can tell him things which his consciousness never could produce, so that technique is absolutely to the point.

But that is nothing like the differentiation of an individual; it means the destruction of the individual because the health of the individual consciousness must be destroyed in order to allow the collective unconscious to come in.

Now that is not the saint ideal; the saint is supposed to be a more perfect individual, to have more perfect health and a more perfect mind.

And the education of a saint, the technique by which a saint is produced, carefully excludes the collective unconscious.

There was a saint in Alexandria, for instance, who wrote very interesting instructions to the monks, and one sees from his admonitions that he strictly excluded the unconscious.

Anything that happened which was not in the line of their technique of exclusion, anything that came right out of the unconscious, must be of the devil, because the truth was to be found only in the Holy Scriptures.

So all written matter published by the Catholic church still excludes anything individual, anything spiritual working out in the individual.

In the course of a long conversation which I once had with a Jesuit father, I asked about his attitude toward dream analysis, and he told me that he considered it very dangerous.

Then I asked him what he was doing instead, and he replied: "Oh, we have the means of grace; we have the grace of confession, the grace of absolution and of exorcism, we have holy weeks, etc."

The individual functioning is simply substituted by the forms of the church; those are

the old methods by which saints are produced, it is the attitude by which saints are produced.

So the figure of the Christian saint is quite different from the primitive medicine man, but he is not different from a disciple of Lao-tze, for instance, or a Hindu sage-only they have a somewhat different aspect.

In this dream it is a matter of that Christian product, that ideal of saintliness, which is particularly upset by the war.

For the central idea of the graveyard seems to be represented on that gravestone, the idea of the Christian saintliness devoured by the bull, the animal.

Now that is a very profound idea really.

You see when you boil down the psychology of war and ask yourself what produced it, and what psychological idea induced people to continue the war, you find that it was their

idealism, that extraordinary devotion to their own cause.

When two are fighting, each one equally devoted to his own side, they just go on fighting.

They fought with the greatest faith, the greatest conviction, on either side, and so they continued the war.

If several of those powers, or even one, had had a less Christian attitude, which means a less ideal attitude, the war would have crumbled away.

One doesn't hear much of the Portuguese army and their particular devotion because **that was gone in no time.**

The Russians broke down first because they are much closer to the animal than any of the other nations except the Portuguese.

So if the morale had not been so high, the war could not have lasted so long.

If that tremendous ideal of perfection-you can call it the sporting spirit or the religious attitude-had not prevailed, the war would have collapsed much earlier, probably after a few months, as it does with primitives.

The primitives never make war as we understand it.

For instance, there was a war between two big tribes which lasted three or four years,

and the casualties were enormous-just three men!

That was formerly true in China.

They advanced with their cannons and their flintlock guns, marching against each other, and then it began to rain and they went home again because the weather was not favorable; it was disagreeable to fight in the rain.

That is literally true. Warfare in the Middle Ages

lasted a fortnight and was a sort of bad joke. In Switzerland we had many such little wars. The last one was in 1847.

There was a battle in which about a dozen people were killed.

Quite a lot went home before the war was finished.

One man came home to his people, who looked surprised

and said: "We thought you were in the war!"

He said: "Well, I went, but I couldn't stay because they were actually aiming at us!"

That is the primitive standpoint-the whole war finished with a few coups de canons-and

that was the type of medieval warfare in general, a great noise and then, if things were getting serious, it was better to desist.

Sometimes there is a terrible fight among primitives, but since most of them are not wars a grande distance, but between brother tribes, because they are most likely

to anger each other, they are usually not very bloody, not very important.

In primitive circumstances there is no devotion, no hero ideal; there is a lot of noise and a good deal of running away and boasting afterwards.

These terrible wars come about only when people have been whipped into form, when they have an ideal.

If anybody had asked me if I assumed that people would be able to carry on such a horrible war for so long a time, I would have said that that possibility was excluded, they have not such extraordinary devotion to an ideal.

So the Great War has given me a much better idea of people; it has shown that one can work miracles with them.

They are so valuable that they could stand it, they could carry it on.

There were many moments when men came out of the trenches and discussed it; they said to each other that this hell of a thing ought to be stopped, but they still went on.

There were too many good people who took those regiments out of the trenches and split them up in order not to distribute those vile ideas, because it was right to continue

the war.

It was one of the greatest tests of the goodness of humanity, of the real value of men.

But it worked terrible havoc.

All this shows you what that symbolism means-the bull eating the saint’s fingers.

For instance, there is a saying: "Don’t give a finger to the devil, or it will take the whole hand."

The hand also symbolizes the activity of man, what he does with his hands; without hands he is inefficient, he cannot create.

So when the saint’s hands are eaten he cannot apply himself any longer.

The creative activity of that principle, or that saintly attitude, is being devoured by the bull.

Then the bull will have hands, the bull will become active.

The meaning of this dream is that against that saintly attitude is the animal attitude, and the animal attitude takes on apparently great importance.

Now that obviously means more than just the animal in man; it must mean more than animal unconsciousness, say, versus the spiritual consciousness of the Western man. There must be something special about that animal, it must be a divine animal.

The patient herself instantly associated it with Mithra, so we cannot assume that it is just an ordinary bull.

As the saint is divine, so the bull is divine; it is a divine principle set against another divine principle.

That, of course, makes a great difference. Now what is the meaning of that divine bull as opposed to the saint?

Mrs. Wickes: It is the instinctual attitude, more the course of nature, elemental.

Dr. Jung: But under what particular aspect?

Mrs. Wickes: Spiritual energy?

Dr. Jung: Well, by way of excluding the real animal, we can say that the divine bull is an abstract bull.

As in speaking of the force of instincts or the instinctual attitude, we would not mean by that an individual animal unconsciousness in someone, a slip.

It must be something on principle, as the word divine implies, something universal, just as good and even as efficient as saintliness.

Since the bull is eating the saint, an instinctual attitude must be meant that is equivalent to the Christian attitude; it must be another ideal, as, for instance, Mithraism was a different ideal from Christianity.

Christianity emphasized the principle of love, while in Mithraism discipline was insisted upon, an entirely different principle.

Here we have a similar clash: the saint as an ideal of perfection in contradistinction

to the bull attitude.

Now we must try to understand this instinctual attitude, and I add, an instinctual atti-

tude on principle. Can you imagine what that means?

Dr. Baynes: Fecundity?

Dr. Jung: We hope it will be a principle of fecundity but for the time being it is eating the saint, which is an attitude that obviously undermines the Christian idea of saintliness. Now how do you understand that?

Answer: It is the strength of nature that comes by itself.

Dr. Jung: And how would you understand the strength of nature?

Answer: The thing that gives itself up.

Dr. Jung: But what is the difference between that and an individual slip?

Remark: Creative nature, something very big, could certainly devour the Christian saint.

Prof Demos: Materialism?

Dr. Jung: That is too abstract.

Mrs. Jaeger: It is an earth power, and in astrology the bull is also asymbol of the beginning of spring.

Dr. Jung: Yes, the bull is Taurus, the sign of May, the month of Venus.

It is not yet summer; it means the full blossoming of spring in astrology, and we can take it as such.

And we are justified in that assumption because we have already encountered spring symbolism in these dreams.

Prof Eaton: The spring lamb.

Dr. Jung: You are right, the Christian lamb, and what else?

Suggestion: The peacock?

Dr. Jung: Yes, the peacock is a spring symbol in Eastern rites, and it was regarded as such in antiquity.

So this bull could be understood as a sort of spring, a new manifestation, a natural power.

But supposing it to be a principle, that always involves a creed.

You see, you cannot make a saint by just telling someone to get efficient, you must always tell him what for, you must first make the point d'honneurin such a case.

If you are a member of a certain sport association, for instance, in order not to be despised by the fellow members, you must act in accordance with some idea; there is always some standard connected with it, like that "invisible whale."

Perhaps it is the idea of having to renounce something, the idea: now this is a great sacrifice!

Often when a person is quite unwilling to do something, you only have to say that it would be a wonderful sacrifice, and it works instantly.

When you do a thing on principle you are strong; when you do it alone, as a private individual, it does not count; to be really efficient, it must be on principle.

Rockefeller, for instance, would never have accumulated all his money if he had not been absolutely convinced that it was for the benefit of mankind.

He was trying to create a standard price for oil all over the world, and if he did not succeed it was because they were evil people.

He said the Austrians were very bad because they made a separate agreement with Romania.

Rockefeller is a great saint in his way; he lives like a Christian saint.

Now against that attitude, the bull would be the instinctual attitude on principle, and it is very difficult for us to understand what that means, because the Christian attitude always condemns that as laisser faire, laisser aller, a system of individual disorganization.

There we stumble in our Christian mentality.

We forget that the animal is the most pious thing that exists, the one thing besides plants that really fulfills its destiny, that fulfills the superior will, the will of God.

We are of the devil because we are always deviating, always living something of our own.

Animals live exactly as they were meant to live. Carl Jung, Visions Seminars Page 72-88

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?crid=27LNDO6KQ2OU1&dchild=1&keywords=visions+seminars&qid=1629708087

Carl Jung: Stop provoking human frenzy, so that man rages against himself.
(2021-08-30 09:25)

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[1]Black Books

What are you saying now? It sounded different then.

Canine wagging, canine snarling etc. And now you want me to do it again? How do you explain this contradiction?

"You must find an explanation for yourself."

Cheap excuse!

Damned witch stuff

But as you, ghostly double, can’t do it, I will demonstrate to you that I can:

Back then it was personal, now it is transpersonal. Do you grasp it at all?

Apparently not. So what is it about the human wit? Indeed you are wanting!

What good would it do you if I perished? Admit it, you have a thing for me.

You, mother, listen, I am your husband in spirit.

You, serpent, listen, I am your father in spirit. You should respect me and never again treat me like a dog.

The torture you have put me to shall come back on you, not as vengeance but poetic justice.

Each one has his share.

Even if Abraxas threw me to the floor, I would not prostrate myself before you, but before mighty Abraxas.

He might mock me, even tear me into pieces and shatter me.

Then it will be put on you because you left me defenseless. I could turn bitter toward you.

You are powerless. What use do you have for me?

I will learn canine wagging before Abraxas, so he won’t squash me.

Perhaps men protect me better.

Crucify yourself, serpent. Mother, embrace the trunk; and that way abide for the 1,000 years until your redemption.

Verily, enough and more than enough of the torment of men.

You shall taste the desire for death arising from unbelievable excruciation, you, who have lived from this torment of men.

Maria was a mother of man, Christ was a man.

No longer should man be rent by you, rend yourself.

The daimons might take the torture of Christ and its mystery across to their kingdom for the 1,000 years.

Stop provoking human frenzy, so that man rages against himself.

That is why I separate you and put you opposite one another so that you will recognize each other.

Mother look at your son, the black serpent monstrosity with the lion’s mane.

Son, look at your mother, she is all and nothing.

Strive toward her and despair of her and in her.

Coil, full of rage and helplessly, you abysmal slithering body, flicker, flame, and sear the nothingness that engulfs you maternally so horribly.

But let man return to his huts and green deserts, to his solitude among the many.

I swear to you, you hideous madness of Abraxas, turn your paws against the eternal Pleroma, let go of man.

He is too puny and an unworthy sacrifice to your power. We are whining dogs before you, the lion.

This hunting hound is of no use to you.

Oh man, don’t forget your divine weapon, your wit.

You, the weakling, were given a dread venomous sting with which you could also lame Gods. The Black Books, Vol. VI, Page 218-219

1. https://smile.amazon.com/gp/product/0393088642?pf_rd_r=HFSVNXSB6DR8BF6H05WW&pf_rd_p=9d9090dd-8b99-4ac3-b4a9-90a1db2ef53b

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Be quiet,’ she replied, ’or else you’ll disturb the work (2021-08-31 04:12)

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[1]Black Books

Saturday.

Jung saw five patients.

This entry was replaced in LN by the following:

"But I remained anxious and confused for many days.

And my soul remained silent and was not to be seen.

But one night a dark crowd knocked at my door, and I trembled with fear.

Then my soul appeared and said in haste,

'They are here and will tear open your door.' / 'So that the wicked herd can break into my garden?

Should I be plundered and thrown out onto the street?

You make me into an ape and a child's plaything.

When, Oh my God, shall I be saved from this Hell of fools?

But I want to hack to pieces your cursed webs, go to Hell, you fools.

What do you want with me?’/ But she interrupted me and said,

’What are you talking about? let the dark ones speak.’/

I retorted, ’How can I trust you? You work for

yourself, not for me.

What good are you, if you can’t even protect me from the devil’s confusion?’/ ’

Be quiet,’ she replied, ’or else you’ll disturb the work’" (p. 507). The Black Books, Vol. V., Page 281, fn 418

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_2?crid=1JWI5JC4RO18T&dchild=1&keywords=jung+black+books&qid=1608368614&sprefix=j

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Jungs Alleged Madness From Mythopoeia to Mythologisation (2021-08-31 04:16)

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[1]Phanes Volume 2 -2019

October 1913. Jung is thirty-eight years old and has acquired an international scientific reputation for his psychiatric work, which particularly focuses on psychosis.

He has a private practice primarily frequented by a large group of often wealthy patients, and a model family, according to the Swiss customs at the time.

He is travelling by train towards Schaffhausen and, going through a tunnel, he loses consciousness and is overwhelmed by a vision. This event, which made him fear he might 'do a schizophrenia' (Eliade 1952:233), is the prelude to a long crisis, to the Odyssean undertaking of a hero looking for his myth, his nekyia.

Jung describes this nekyia in his Black Books, and narrativises it in his Liber Novus, which was published in 2009. However, his closest disciples had long known about the experience and existence of Liber Novus (Toni Wolff and Tina Keller for example, as will be discussed later).

The public learned about it in 1962, when Jung's Memories, Dreams, Reflections—-wrongly

viewed by many as his autobiography—-came out. Since Liber Novus represents a new testimony of this time of crisis in Jung's life, a troubled and controversial chapter of the history of psychology has opened up again with its publication: Jung's alleged madness.

To this day, Jung's name is too often associated with mysticism and madness—-his work appearing at any rate unscientific and his personality resembling a sort of narcissistic guru. This collective idea was born in the Freudian ranks as soon as the first signs of dissent appeared between the Viennese neurologist and the Swiss psychiatrist in 1911-1912.

This study does not intend to trace the history of Jung's pathologisation by his detractors. This manoeuvre, which seeks to discredit Jung's person and work, is well known today and discussed in several publications.

What is discussed less often is the other aspect of the history of Jung's madness, the one propagated by his hagiographers and biographers, who based their retrospective diagnoses above all on the testimony reported in Memories.

If Jung's pathologisation by his detractors represents the negative perspective of this story, this other aspect constitutes the positive one: the mythologisation of Jung's mythopoeic experience.

This study will thus handle the legend of Jung's madness from its positive perspective. A summary of the conceptualisation of schizophrenia in the first decade of the twentieth century, with a focus on Jung's place and contribution to this research, will first be made.

The reflections Jung has in 1912 of Dementia Praecox, or schizophrenia, as he developed in his biggest work before his experience, Transformations and Symbols of the Libido, will be stressed, as this understanding of schizophrenia is still

valid for him during the first part of his crisis, that is to say during the experience of the visions that came about between October, 1913, and the outbreak of the war on August 1st, 1914.

This review will help to capture, later in this paper, the way he understood what was happening to him at that time.

A summary of the testimonies Jung gave of his nekyia will then be developed in order to determine what he was talking about in the most accurate way and to understand its reception.

It will then be possible to examine the spreading of the story of Jung's crisis by hagiographers and biographers of Jung.

It will become clear that such hagiographers and biographers went beyond the statements of Memories without questioning the text by making remote analyses and diagnoses of their subject of study—-diagnoses the reliability of which need crucially to be questioned—diagnoses that, as will be discussed in this study, make no sense in this context.

I will try to show that these biographies elaborated a mythology of Jung's pathology by reading the testimony he made of his experience beyond the limits originally set.

A new reading of Jung's nekyia, of his 'experience of madness', will then be proposed, to show that, if Jung deeply engaged with the question of madness during his experience, to the point that he feared for his mental health, he did not undergo the experience of schizophrenia. Indeed, it is the understanding of schizophrenia he had at the time that made him fear this possibility, an understanding that changed significantly as he came to some of the deepest insights of his lifework during his experience.

MADNESS IN THE EASTERN WORLD AND ITS NOSOLOGICAL CLASSIFICATIONS

In the course of the nineteenth century, psychological research in its broader sense switched from the field of philosophy to psychiatry, passing through neurology.

Correspondingly, in a scientific perspective, madness became medically conceptualised as psychosis—-and thus as a disease—-and its nosological classification was constantly adjusted within this category at the end of the nineteenth and beginning of the twentieth century. I will very briefly summarise the development of the psychiatric conceptualisation of madness.

One can find a laudably detailed overview, partly focusing on Bleuler's and Jung's works, in Michael Escamilla's Bleuler, Jung, and the Creation of Schizophrenias (Escamilla 2016).

In 1896, Emil Kraepelin creates a new disease entity, 'Dementia Praecox' (Escamilla 2016:49), in the fifth edition of his Psychiatrie: Ein Lehrbuch für Studirende und Aerzte (Kraepelin 1896), then expanded in

the sixth edition (1899).

There, Kraepelin differentiates the psychoses between Dementia Praecox and 'manic-depressive insanity'.

He describes Dementia Praecox as a 'progressive mental deterioration' appearing in earlier life (cited in Escamilla 2016:45), thus grouping 'together into one presumed disease entity several previously described forms of insanity: hebephrenia, "the catatonia of Kahlbaum", and

"certain forms of paranoia which undergo early deterioration"' (ibid:44). Another entity is isolated (without being clearly cut off from Dementia Praecox) on the psychotic spectrum at this time: paranoia, to which Eugen Bleuler devotes a work in 1906 (Bleuler 1906) and which differs from Dementia Praecox because of the prominence of profound delusions.

There, Bleuler distinguishes 'the insane' (the term is used ten times in the book to qualify the idea or person of the paranoiacs—-thus furnishing the supposed link between insanity and psychosis) from the obsessive, hysterical and intellectually limited personalities (Bleuler 1906:108,115).

The term schizophrenia was coined in 1908 by Eugen Bleuler, as he was giving a lecture at a meeting of the German Psychiatric Association in Berlin.

In a paper published the same year, he explains that the syndrome is neither a real dementia nor necessarily precocious, and that he will thus replace Kraepelin's term 'Dementia Praecox' with the word 'schizophrenia', as the latter best describes the principal symptom of

the syndrome: the splitting of psychic functioning (Bleuler 1908:436).

In 1911, Bleuler publishes his work Dementia Praecox oder die Gruppe der Schizophrenien and departs from Kraepelin's biological approach by adopting a psychological one, without giving a final conclusion on the aetiology of schizophrenia.

He reduces Kraepelin's view of seven pathognomonic symptoms to only two, keeping the incoherence of the thought (neologisms, stereotypies) and the absence of emotions, and differentiates five 'undergroups' (second section of the book) of these endogenic psychotic processes: paranoia, catatonia, hebephrenia, schizophrenia simplex and 'special groups' (Bleuler 1911).

JUNG'S THOUGHT ON MADNESS UNTIL 1912

I will consider the evolution of Jung's thought on schizophrenia beginning from his paper The Content of the Psychoses (Jung 1908). Similar to Bleuler, Jung adopts a psychological approach in his study of the mental disease and tries to sketch out a psychology of what he still calls 'Dementia Praecox', though criticizing the term for the same reasons given by his mentor (Jung 1908:§330). While analysing the associations of some

patients, Jung finds meanings in their delusions that indicate the presence of an inner world functioning on its own, which is incomprehensible for others, because it has broken away from the outer reality (ibid:§383). Hence, he discovers, for example, a rich inner life that nobody suspected in an apparently apathetic patient (ibid). Jung concludes that the inner life, which, by common sense, is called 'fantasy', becomes 'reality' to the mentally ill. Meanwhile, the exterior world, normally understood as reality, becomes a distant dream (ibid:§385).

In the first part of Transformations and Symbols of the Libido, Jung distinguishes two types of thinking: the directed thinking, rational and logical, directed towards the external world (with adaptation purposes), and the non-directed thinking, or fantasy, working through images and feelings and turned away from the outside reality, towards the inner world, thus producing what Jung later calls an introversion of the libido (Jung 1912b: 'Concerning the Two Types of Thinking'; CW5:§§4-46).

By the characterisation of these two kinds of thinking, Jung groups together different thought processes into the non-directed thinking: those of the so-called primitives and of ancient man (found in mythology for example), those of children, those found in dreams and those found in delusions of the mentally ill. It is interesting to note here that these reflections imply a continuum on which both schizophrenic processes (or what he personally termed at that time 'introversion neurosis'; Jung 1912:50, n.2) and the fantasies of a sane psyche are to be found: morbid delusions and sane fantasies belong on the same spectrum.

He then postulates the ontogenetic recapitulation of phylogeny in man's psychology (Jung 1912b:28), and so the existence of an impersonal layer of the unconscious.

Therefore, he understands schizophrenia as being a loosening of the phylogenetic layer of the unconscious.

The non-directed thinking, turning the individual towards his inner world (introversion), produces a regression. This regression reaches first the personal, infantile material of the

unconscious and, in case of an intensification of the regression due to a psychosis or violent (and thus morbid, pathological) repression, will reach the historical layers of the unconscious (the infancy of humanity) and activate their archaic contents (ibid:37).

Based on Freud's theory, Jung even explains, for example, the 'hallucinating clearness' of some dreams by a regression of the thought excitation reaching the perceptive system of the individual (ibid:26).

In Transformations and Symbols of the Libido, Jung does not diagnose the object of his study, Miss Miller, but only analyses her productions. Yet, at the beginning of the chapter, 'The Hymn of Creation', Jung compares

the state of introversion of Miss Miller with Dementia Praecox and even describes it the way he described Dementia Praecox in his 1908 article:

after the life of the cities, with their many impressions, had absorbed her interest […], she breathed freely upon the ocean, and after so many external impressions, became engrossed wholly in the internal with intentional abstraction from the surroundings, so that things lost their reality and dreams became truth (Jung 1912b:50).

In a corresponding footnote, he relativises the poor prognosis of Dementia Praecox, explaining this latter by the theorisation, or classification, of the illness by psychiatrists who can only observe the most serious cases.

He then compares Dementia Praecox with Bleuler's schizophrenia and Janet's psychasthenia (a mental illness in which thoughts, emotions, and representations intrude upon consciousness, leading to a dissociation, and in certain cases to a duplication of the personality), implying that Miss Miller's case (which he understands as a repression of an erotic tendency, later transformed into a creative piece of writing) belongs to these numerous less serious cases, which do not require psychiatric internment (Jung 1912b:50n.2).

Thus, he confirms his view of a 'normal' or non-morbid state of introversion that produces a reversal of inner and outer reality. The main difference between sanity and madness lies here in either maintaining or losing contact with external reality (Jung 1912b:50;141).

In the second part of Transformations and Symbols of the Libido, Jung redefines the Freudian theory of libido as not applying to the psychology of Dementia Praecox: he explains that the absolute loss of 'fonction du réel' (Janet) cannot be attributed to the loss only of sexual functions of the psyche, since reality is not a sexual function (Jung 1912b:141f.).

On the contrary, in the case of most neuroses, the sexual part of the libido is repressed and leads to a regression in this domain, but the psychological adaptation to external reality is guaranteed through a non-sexual part of the libido.

Jung then distinguishes hysteria and schizophrenia by writing that the schizophrenic 'is more than autoerotic, he builds up an intra-psychic equivalent for reality…' (Jung 1912b:152). These considerations lead him to adopt an energetic conception of the libido.

Continuing on with these reflections, Jung postulates that the non-sexual libido that is withdrawn from reality in schizophrenia, which is normally used by the psyche for adaptation

purposes, causes the regression

to an earlier, and so archaic, mode of adaptation, which means the use of non-directed thinking, taken by the mentally ill at face-value: it is the symbolic life, in which the symbol is considered as applicable, or valid, for external reality.

This implies the existence of two kinds of truths and realities: the 'actual truth'—-or reality—-and the 'psychological truth'—-or reality—-(where the symbol belongs), two realities with their own kinds of contents and modes of apperception (Jung 1912b:262).

Jung then shifts his clinical language to a mythological one, or a graphic one, a method of amplification which he uses to analyse the psychological processes found in a particular transformation of the libido: the introversion which leads to a transformation of personality, which he describes as a journey found in mythology under the name of nekyia.

In the second part of Transformations and Symbols of the Libido, Jung postulates a necessary neurotic condition as the basis for the descent into one's own depths (the introversion): the child, separating himself from the mother (the symbolic mother, which is his biological mother as well as his unconscious) to meet the exterior life, will later as an adult feel a sense of disunity with himself (Jung uses in the German version 'uneins mit sich selbst' (Jung 1912a:359), literally 'not one with himself', divided, which is not translated into the English version): he is separated from his unconscious. Hence, he yearns for death, for the return to the mother, and so descends into his own depths: this movement introduces the catabasis.

After the descent comes the time for the fight with the devouring terrible mother, with the paralysing yearning for the depths (see chapter, 'The Battle for the Deliverance from the Mother').

The only way to overcome it is to sacrifice this longing, that is to say the infantile personality (see chapter entitled 'The Sacrifice'): and this is the dangerous moment, in which the decision takes place between annihilation and new life.

If the libido remains arrested in the wonder kingdom of the inner world, then the man has become for the world above a phantom, then he is practically dead or desperately ill (Jung 1912b:330)

How not to think about the clinical picture of catatonia at the reading of this sentence! On the other hand, if the individual achieves the sacrifice, then his personality will be transformed and the anabasis will take place—-transformed in religious yearning.
These are the big lines of Jung's thought on schizophrenia and its place in the nekyia at the time of the beginning of his crisis.

JUNG'S TESTIMONY ON HIS 'NEKYIA'

Let us now concentrate on the crisis Jung endured from 1913 on. I will not enter in detail concerning what he later called his 'experience of the unconscious' as his testimonies dealing with it are known—-I will settle on summarising them.

The first written testimony of Jung's nekyia which must be mentioned is the seminar he gave in 1925 (Jung 1989)—-this event represents also the first and only time Jung spoke of

his experience in public. However, it was not published until 1989 and the fifty copies of the notes on the seminar were only distributed to some of Jung's disciples (Shamdasani 2012:xxi).

But, if the first depiction of Jung's nekyia is to be found in this seminar given in 1925, there is, to my knowledge, no correspondence between Jung's disciples, nor are there any writings, proving and detailing a spreading of this story.

As it has not been published before 1989, and the first biographies of Jung relating to his nekyia date from the early 1960s (as will be discussed later in this paper), one cannot consider the testimony contained in this seminar as the main source for the disseminating of the story of Jung's madness among his hagiographers and biographers.

The first publication relating to this experience is an interview that Jung gave to Mircea Eliade for the Journal Combat in 1952, but only available to the German- and English-speaking public from 1977, as the article is published, translated in English, in C.G. Jung Speaking (Eliade 1952)1.

Memories is thus the first detailed story of Jung's nekyia and can be considered as the main source for the spreading of the story of Jung's morbidity: until the middle of the 1990s, all of Jung biographers based their analyses of this episode on the testimony from Memories2.

In this seminar, Jung shares some of the big visions and events which punctuated his nekyia, and discusses the similarities between his mental state at the time and the processes occurring in Dementia Praecox.

In the fifth lecture, Jung narrates his vision from October, 1913, and the argument with the voice of his Anima telling him he was doing art (Jung 1989:24).

The vision from October, 1913, is again discussed in the sixth lecture, along with his first 'conscious descent within the unconscious' (Jung 1989:51) and the dream of Siegfried's murder (Jung 1989:53)—-which is again addressed in the seventh lecture (Jung 1989:61).

Then the

lectures 8, 11 and 12 discuss the content of the first part of Liber Novus, 'Liber Primus': the encounter with Elijah and Salome and the occurrences in the 'Mysterium'.

According to the narration of Memories (chapter, 'Confrontation with the Unconscious'), at the end of 1912, Jung had important dreams that meant for him a tremendous, or—-as he put it—-'unusual' animation of the unconscious (Jung 1962b:172), which made him ask himself whether he was experiencing a mental disorder (Jung 1962b:173).

From October, 1913, onward, a multitude of visions poured through him, most of them transcribed in the Black Books and in Liber Novus.

As the vision of the flooding of Europe repeated itself in December, 1913, he asked himself whether he was not 'doing a schizophrenia' (as related in his interview to Mircea Eliade).

From December 12th of the same year, Jung begins his 'confrontation with the uncon-

scious’.

In Memories, he speaks of the panic which manifested to him as visions with a clear mythological content, imposing themselves on his consciousness (ibid). He writes on the inner world he was discovering:

It is of course ironical that I, a psychiatrist, should at almost every step of my experiment have run into the same psychic material which is the stuff of psychosis and is found in the insane.

This is the fund of unconscious images which fatally confuse the mental patient. But it is also the matrix of a mythopoeic imagination which has vanished from our rational age (Jung 1962b:188).

In Memories, Jung simply states that he feared a psychosis until the war broke out in 1914.

Strictly speaking he does not say he experienced psychosis, but only the same material he observed in the psychotic delusions of his patients: the mythological images. In 1934, at the Eranos conference, he compared the symbolic process, i.e., the practice of active imagination, with a ‘voluntarily induced psychosis’, in which the threshold of consciousness is involuntarily overwhelmed by the contents of the unconscious (Jung 1935:224, author’s translation).

In Mysterium Coniunctionis, he explains that if ‘the patient can do active imagination and shape out his fantasies, and there are no suspicious incidents, then there is as a rule no longer any serious danger’ and that active imagination ‘amounts to an anticipated psychosis’ (Jung 1955-1956:§755).

Answering a question about his visions in the 1925 Seminar, Jung explains:

there was a great deal of affect with them. As I could see no possible application to be made of them, I thought to myself, “If this means anything, it means that I am hopelessly off.”

I had the feeling that I was an over-compensated psychosis, and from this feeling I was not released till August 1st, 1914 (Jung 1989:48).

Here, Jung expresses the fear he had after this vision, concerning his mental state, but also clearly denies a potential psychosis.

On August 1st, 1914, Jung learns about the outbreak of the world war and understands that the visions he had, the flooding of Europe, the freezing cold on Europe, etc., did not concern his psychological state but foreshadowed the collective events, which came to pass in Europe—-that these ‘big dreams’ originated from the impersonal layers of the unconscious and so had—-also—-a collective value; or, as he will later say, a prophetic value, understanding the atemporal and aspatial properties of the unconscious.

THE MYTHOLOGISATION OF JUNG’S ‘NEKYIA’

The first biographical writings which relay the story of Jung's 'confrontation with the unconscious', and therefore of his proximity to madness, were, with some exemptions, produced by Jungian scholars from a non-critical perspective and are thus hagiographers.

The myth of Jung's madness was first propagated through the writings of his disciples and then through those of professional biographers that took Memories as an autobiographical work (although it has been proved not to be—-see Shamdasani 1995 and Maillard 2002) and blindly relied on them to make and deliver their own retrospective diagnoses of their subject.

These are certainly not as polemical as Jung's pathologisations which were spread through his critics' writings, but their relevance and accuracy is just as questionable.

Also, the handling of the main source of these biographies is clearly problematic. The truth of Memories is not questioned, as concerning the supposedly autobiographical nature of the work as well as the integrity and origin of its statements. I propose to review some important works which spread the story of Jung's madness in its positive perspective.

In 1964, D.W. Winnicott writes a review of Jung's Memories ('Memories, dreams, reflections by C. G. Jung'). There, he diagnoses Jung with infantile schizophrenia, a psychotic disease and a psychotic

depression, when the subject was three years old (Sedgwick 2009:82).

The catalytic role of Memories should be noted here, thus its shift to an object of projection for Winnicott (see Sedgwick 2009 and Meredith-Owen 2012), and Jung's assertion concerning the non-pathological nature of the dissociation he expresses through the conception of the personalities 1 and 2 (Jung 1962b:45).

Henri Ellenberger continues the story in 1970 with the chapter he devotes to Jung in his monumental Discovery of the Unconscious.

He identifies the crisis Jung passed through as the 'creative illness' he had postulated in 1964 (Ellenberger 1970:672; Ellenberger 1964).

Later, in 1993, Ellenberger identifies Jung's 'creative illness' as a 'protracted neurotic disorder' (Shamdasani 2005:69).

Barbara Hannah devotes a 'Biographical Memoir' to the Swiss psychiatrist in 1976. Hannah simply regards Jung's experience of the unconscious as a depression, which is hardly debatable (depression being understood, in Jungian psychology, as an important introversion of the libido, and so as a regressive psychical movement), and relays Jung's word concerning his fear of 'making a psychosis' (Hannah 1976:107).

In 1976 and 1977, two writings, which Alan Elms rightfully identifies as pathographies of Jung (Elms 2005:334-335), were published: C.G. Jung: The Haunted Prophet, by Paul Stern (1976), and George Atwood's and Robert Stolorow's article 'Metapsychology, Reification and the Representational World of C.G. Jung' (1977).

Paul Stern, largely relying on Memories, and giving unsourced details which could 'derive from Zurich gossip', diagnoses Jung as being 'semi-psychotic' (Elms 2005:334, 335; see

also Stern 1976:156; Shamdasani 2005:73) and suffering from a ‘narcissistic personality disorder’. Atwood and Stolorow, in turn, point out, above all, ‘anxieties of self dissolution’ and reach a similar conclusion, mentioning a narcissistic pathology—-as did Richard Noll (1994 and 1997; noted in Elms 2005:335).

In 1985, Gerhard Wehr published his work Jung: Leben, Werk, Wirkung, in which, mainly drawing again on Memories, Jung is diagnosed with a ‘“borderline case” […] on the threshold between neurosis and psychosis’ (Wehr 1985:160, author’s translation). This analysis, knowing that Wehr takes Jung’s account of his nekyia at his word, is completely justified and logical:

To the extent that I managed to translate the emotions into images that is to say, to find the images which were concealed in the emotions I was inwardly calmed and reassured.

Had I left those images hidden in the emotions, I might have been torn to pieces by them. There is a chance that I might have succeeded in splitting them off; but in that case I would inexorably have fallen into a neurosis and so been ultimately destroyed by them anyhow (Jung 1962b:177).

This diagnosis will be repeated in subsequent biographical studies, like Spillmann’s and Strubel’s (2010:127, noted in Falzeder 2014:20).

Jeffrey Satinover devoted an article to Jung in 1986.

Citing numerous authors who tried a retrospective analysis of Jung, he states here that one finds a guiding thread in all their diagnoses: ‘Jung’s psychopathology was not neurotic—-it was narcissistic (Homans 1979), or “trans-neurotic” (Wolf 1984), or schizophrenic (Stern 1976), or childhood-schizophrenic (Winnicott 1964)—-that is, in general terms, it involved “early and deep fragmentations of one’s self” (Ticho 1982:861) (Satinover 1986:415).

In 1988, Linda Donn collected interviews she conducted with some close relatives of Jung. In them, Liliane Frey expresses that Jung ‘was very near psychosis. He didn’t know how it would turn out’ (Donn 1988:179).

Franz Jung states also here that his father ‘placed a gun in his nightstand, and said that when he could bear it no longer he would shoot himself’, and that Jung thought he ‘might fall forever into the void’. He also describes his father as ‘a man who […] painted pictures of circles all day’ (ibid:172).

I will not elaborate on the biography Deirdre Bair devoted to Jung in 2003, as the work has been already analysed in detail (Shamdasani 2005:87ff.). But because of its reception, we shall repeat that the book contributed to the mythologisation of Jung’s madness, as the author considers his visions to be psychotic (Bair 2003:245, 290).

The list of works by analysts, historians, and more or less professional biographers, that contribute to the propagation of the legend of Jung’s madness is still long. Most of them deliver the kind of retrospective diagnoses I have just discussed in this chapter by relying, above all, and incorrectly, on the narration of Jung’s experience as written in his Memories.

But the issue raised here does not only concern the retrospective character of the diagnoses (a problematic character regarding its reliability and scientific rigour), but the essence

of diagnosis itself.

This is very clear while reading the innermost document relating to this period, Liber Novus: in it, everything indicates that Jung did not consider his experience at that time in terms of ‘diving into the unconscious’.

As the terminology of Liber Novus shows, Jung completely put aside the psychiatric nosology at that time, for the duration of his experience at least—-including the notion of the ‘unconscious’.

Thus, there was probably no question of ‘the unconscious’ during his experience,3 but rather of ‘the spirit of the depths’, ‘the chaos’, ‘the void’, ‘the pleroma’, etc.

It is thus nonsense to try to classify Jung’s crisis psychiatrically: what he recounts is a living symbolic and prophetic experience, which has nothing to do with any kind of psychiatric framework or rigid scientific conception. He tells the story of his meeting, of his engagement with madness, which allowed for a deeply creative movement: Liber Novus contains far less reflections on ‘madnesses’, which could be linked to psychosis or neurosis, than reflections on ‘divine madness’, which is Philemon’s magic: an interior, irrational access to a different kind of knowledge.

The reception of Jung’s testimony by his biographers is thus a ‘story meant to be repeated mechanically, almost unknowingly’ (Shamdasani and Borch-Jacobsen 2012:12), a dehistoricised story, a legend whose function is ‘evidently not to adequately represent the past, but to ritually celebrate a timeless miracle’ (in Shamdasani and Borch-Jacobsen 2006:26)4. (On the particular dehistoricisation found in Memories, see Shamdasani 1995:41.)

It is a legend which crystallises logically on the mythologisation of the period of Jung’s ‘confrontation with the unconscious’, the period of his meeting with madness, as he very famously said:

The years when I was pursuing my inner images were the most important in my life—in them everything essential was decided. It all began then; the later details are only supplements and clarifications of the material that burst forth from the unconscious, and at first swamped me.

It was the prima materia for a lifetime’s work (Jung 1962b:199).

A NEW READING OF JUNG’S EXPERIENCE

So let us take a completely different look at what happened for Jung at that time by asking how he could understand the crisis and the visions he was experiencing regarding the comprehension he had of the psyche, and particularly of schizophrenia, in 1913.

Towards the end of writing Transformations and Symbols of the Libido, Jung asked himself the question that initiated his own

transformation, the question of the nature of what he had just written and the existence of the myth of his life—-this myth relating to the meaning of one’s life (Jung 1962a:10)5. The time of crisis, his nekyia, is a journey of the search for meaning, of the search for his life’s myth.

By seeing that this latter, narrativised in Liber Novus, is intimately linked to the contents and the process of writing Transformations and Symbols of the Libido (and so to a certain comprehension of schizophrenia, which will come to change during Jung's own experience), one can understand why Jung was at first puzzled when mythological visions and autonomous contents of the unconscious poured over him.

But not only were they mythological, they also repeated some contents and processes he found active in Miss Miller, a case he compared with some aspects of Dementia Praecox, as I showed earlier.

In Transformations and Symbols of the Libido, Jung exposes a neurotic condition prior to the catabasis, an 'Uneinssein mit sich selber'—a division within oneself, a nostalgia of the mother, of the depths.

A condition often happening in the second part of life: 'In the first half of life, [the libido's] will is for growth, in the second half of life it hints, softly at first, and then audibly, at its will for death' (Jung 1912b:480).

These two elements, the metanoia and the feeling of division (I deliberately avoid the term 'dissociation') are to be found from the beginning of Liber Novus. On November 14th, 1913, Jung writes in his Black Books:

'On the second night I called out to my soul: "I am weary, my soul, my wandering has lasted too long, my search for myself outside of myself…I wandered for many years, so long that I forgot that I possessed a soul"' (Jung 2009:233).

On December 17th, 1913: 'So I cried full of anger, "But then my indignation must also come from you, and in me you are indignant against yourself." My soul then spoke the ambiguous words: "That is civil war"'. The corresponding footnote indicates that the I asks then to the soul: 'Are you neurotic? Are we neurotic?' (Jung 2009:241).
Jung interprets the moment of this introversion (the metanoia) in the second layer of the narration, written between the summer of 1914 and 1915. In the chapter, 'Refinding the Soul'—whose title itself is very relevant in the context of this paper—Jung wrote:

When I had the vision of the flood in October of the year 1913, it happened at a time that was significant for me as a man. At that
time, in the fortieth year of my life, I had achieved everything that I had wished for myself.

I had achieved honor, power, wealth, knowledge, and every human happiness.

Then my desire for the increase of these trappings ceased, the desire ebbed from me and horror came over me. The vision of the flood seized me and I felt the spirit of the depths, but I did not understand him. Yet he drove me on with unbearable inner longing (Jung 2009:231).

About this flood, which Jung saw several times in vision and which is central in his testimony of his experience, of his questioning of his mental health and on the interpretation of these events as prophetic, he writes in Transformations and Symbols of the Libido, relying for example on Indian mythology:

‘Through Vishnu’s ecstasy came the flood on the world (engulfment through introversion, which symbolizes the danger of entering the mother)’ (Jung 1912b:330).

Or: ‘This motive explains the meaning of the “Deluge”; the maternal sea is also the devouring mother. The fantasy of the world conflagration, of the cataclysmic end of the world in general, is nothing but a mythological projection of a personal individual will for death’ (Jung 1912b:481).

In Transformations and Symbols of the Libido, Jung wrote:

‘This means, mythologically, that the sun is devoured by the serpent of the night, the treasure is concealed and guarded by the dragon: substitution of a present mode of adaptation by an infantile mode, which is represented by the corresponding symptoms’ (Jung 1912b:421).

In Liber Novus, in the chapter, ‘Descent into Hell in the Future’: ‘In the deepest reach of the stream shines a red sun, radiating through the dark water.

There I see—-and a terror seizes me—-small serpents on the dark rock walls, striving toward the depths, where the sun shines. A thousand serpents crowd around, veiling the sun. Deep night falls’ (Jung 2009:237).

The ‘terror’ here is quite understandable on several levels: of course we can imagine this emotion overwhelming him in advance of such a vision; but the vision is also very close to a mythological motive he had analysed a few years before in a case of morbid introversion.

In Liber Primus, the meeting with Elijah and Salome happens in the crater where they are living, in the Mysterium.

There, the narrator finally accepts his descent in the chapter, ‘Resolution’, which enables him, after his ‘crucifixion’, to enter the visions following in Liber Secundus.

In Transformations, one can read: ‘The crater symbolizes […] the mother; the serpent the resistance defending her’ (Jung 1912b:476).

However:
the [the hero] is at war with himself [uneins mit sich selbst], and, therefore, the descent and the end appear to him as the malicious inventions of the mother of death, who in this way wishes to draw him to herself. The mysteries [Das Mysterium], however, consolingly promise that there is no contradiction or disharmony when life is changed into death6 (ibid:419).

A fundamental teaching the narrator receives from Elijah concerns the objectivity of the unconscious and the element of reality of the contents of the unconscious. Jung already wrote about the ‘other reality’, the psychological reality, in Transformations, as well as about the objectivity of the unconscious7—-which means he was conscious of these facts before the instruction through Elijah. Yet, this teaching seems new for the narrator of Liber Novus:

I: You are symbols and Mary is a symbol. I am simply too confused to see through you now.

E: You may call us symbols for the same reason that you can also call your fellow men symbols, if you wish to. But we are just as real as your fellow men. You invalidate nothing and solve nothing by calling us symbols.

I: You plunge me into a terrible confusion. Do you wish to be real?

E: We are certainly what you call real. Here we are, and you have to accept us. The choice is yours. (Jung 2009:249).
In Transformations, Jung wrote:

That the dragon is only an artifice is a useful and delightfully rationalistic conceit, which is most significant for that period. In this way the dismal gods were effectively vulgarized. The schizophrenic insane readily make use of this mechanism, in order to depreciate efficient personalities (Jung 1912b:403).

One understands that the conversation between Elijah and the narrator just quoted seeks exactly the opposite purpose of the apotropaic
movement described here in Transformations, so that the conversation can be seen, on another level, as having auto-suggestive purposes—-

which recalls those used by Helene Preiswerk, as Jung analysed in On the Psychology and Pathology of So-Called Occult Phenomena (Jung 1902).

Apart from the similarities of the motives and processes found in Miss Miller's case in Transformations, and in Jung's case in Liber Novus, one should consider the realisation of the objectivity of the psyche and, therefore, of the reality of the unconscious contents, as one of Jung's fundamental discoveries during this time—-as one knows about the importance of this question in Jung's life work.

And the process of this realisation seems quite clear: as the objectivity of the unconscious contents was a fact he was intellectually aware of during the writing of Transformations, it became a fact he livingly experienced at the end of 1913, and which seemed to unsettle him quite significantly.

JUNG'S PROFESSIONAL AND PERSONAL ISOLATION

Another biographical question needs to be raised in this context: Jung's professional and personal isolation. The narration of Memories highlights this isolation and links it with Jung's concerns about his mental health at the time.

As the status of Memories is here re-evaluated, one should consider this issue anew, regarding important facts and versions removed from Memories and thus absent from the works representing the story of Jung's madness, as addressed earlier in this study.

Concerning Jung's professional isolation at the time,8 Ellenberger considers this to be 'exaggerated', a statement which he repeats several times in regard to some assertions Jung made about this period in his life, because the psychiatrist 'had kept a few disciples, and a small Jungian group was founded in 1916 in Zurich under the name of Psychologischer Club' (1970:673).

Maeder stated that he was very close with Jung at that time and considered himself to be one of his disciples until 1928. Furthermore, his resignation as Privatdozent in April 1914—-which contributed to Jung's professional isolation—-seems to have come about not only due to the fact that his 'experience and experiments with the unconscious had brought [his] intellectual activity to a standstill' and that he found it 'unfair to continue teaching young students when [his] own intellectual situation was nothing but a mass of doubts' (Jung 1962b:193).

As a matter of fact, Ellenberger reports that Maeder told him that Jung quit his post at the University of Zurich, because the university 'refused to grant him the title of Professor' (1970:739, n.38). In the Protocols, Jung

gives a reason for his demission which differs from both the explications of Memories and those of Maeder. He there states that he quite consciously sacrificed his academic career and was at the time ready to assume every risk concerning the huge process happening in him: there is thus a clear prioritisation of the inner experience over the scientific work and career.

On the 10th of July, 1914, the Zurich Psychoanalytical Society left the International Psychoanalytical Association and became the Association for Analytical Psychology, in which Jung was 'actively involved' (Shamdasani 2009:201).

His scientific activity was profuse: he worked on some of his fundamental writings at that time, like his psychological typology9—-as reflected in his correspondence with Hans Schmid (Jung 2013) and his communications at the Psychologischer Club—-as well as some important texts (namely The Transcendent Function, 1957, and The Structure of the Unconscious, 1916—-the two talks upon which Adaptation, Individuation, Collectivity, 1970, is based).

These works, because of their nature, their theoretical formulations and their systemisation, require a strong involvement of the directed thought, which is opposed to the non-directed thought (as mentioned earlier), which Jung used in the evenings during his visionary experience and which destabilised him so much.

Furthermore, his weeks were busy with intense therapeutic activity, with on average of five to seven consultations per day, five days a week, between 1913 and 1914 (Shamdasani 2009:201). Jung also served in the military at the time, doing 248 days of service between 1913 and 1917; this was an activity which requires, as one can imagine, a certain amount of discipline and balance (Shamdasani 2009:201).

Hence, Jung's days were devoted to his family and professional activities, compensating, in an effort to find the right psychic balance, for the introversion of his visionary evenings (Shamdasani 2009:201).

The professional isolation Jung addresses in Memories does not seem as unintentional as it appeared in the narration.

However, Maeder emphasized that even if Jung kept relationships with his disciples and some colleagues, he was, between 1914 and 1919, 'extremely reserved and somewhat distrustful, even toward his most faithful disciples.

None of them suspected the interior experience he was then undergoing' (Ellenberger 1970:673). One understands thus that Jung, even surrounded by a crowd, could have been plunged into loneliness at that time.

But what about his personal isolation? Another figure of major importance supported him during this confusing time and gave him comfort in the solitude of his evenings: Toni Wolff.

Toni Wolff's name does not appear in Memories, although Jung stressed the vital importance of her help during his crisis years, as evidenced in the 'Protocols of Aniela Jaffé's interviews with Jung for Memories, Dreams, Reflections'. This 'omission' is by no means insignificant.

As Jung told Aniela Jaffé in these interviews, and as notably Barbara Hannah, Tina Keller and Liliane Frey explained, without Toni Wolff's help, Jung would undoubtedly not have been able to throw himself in the experience he began in 1913, or maybe he would not have come out unscathed (Healy 2017:127 and Swan 2006:503).

For many, Toni Wolff, with her extraordinary intuition (which was one of her main gifts as an analyst), was able to accompany her patients in the world of the unconscious like no other, and thus for Jung she played the role of the Anima, of the Soror Mystica, so that some scholars consider her, in some sense, to have been Jung's analyst during this time (see Swan 2006:503, 506; Hannah 1976:118; Wehr 1985:171; for references regarding this discussion, see Healy 2017:349, n.78).

And indeed, Jung explains in the Protocols that with the beginning of the relationship with Toni Wolff, he entered the great chaos of the unconscious.

He also states there, contrarily as earlier certified by Barbara Hannah and Tina Keller, who reckoned that Wolff never had the ability to practice the method of active imagination and had 'difficulty to let her own images emerge' (Swan 2006:506; Hannah 1976:118f.), that Wolff entered a similar stream of images, which he thought he himself unintentionally triggered, and that both their interior experiences were in such a 'participation mystique', that it was a common stream and a common task.

One understands thus the importance of the relationship and the level of intimacy he had with his former patient. Jung declared in this same interview that nobody could help him, and that he could speak of this experience with nobody else (not even with his wife, Emma) but Wolff, who also found herself completely disoriented in the same chaos as him.

Toni Wolff seems however to have also been a further help in this crisis. Jung explained the importance of the rational interpretation within the symbolic experience, which enables one to emerge from the chaos of images and not to allow oneself to be possessed by this chaos (Jung 1962b:192, 1929:§64).

In this process of understanding, the young woman's help and skills were precious: she understood the depth of what he was going through and was 'recognizing and identifying elements in his visions that C.G. himself may have not seen' (Healy 2017:124).

According

to Jaffé, she helped him with the ‘intellectual penetration of the world of psychic images’ (Jaffé 1971:174; Healy 2017:124).

Another valuable testimony concerning Jung’s therapeutic practice during this time of crisis comes from Tina Keller who was his patient between 1915 and 1924 (Swan 2006:493).

She reported that her analysis began during Jung’s confrontation with the unconscious—-the year Jung began the drawings of Liber Novus—-and therefore the book was often placed on an easel during the sessions, within sight of the patients (Swan 2006:501) and it helped him to explain his introspective method to his patients (Swan 2006:497).

While the therapeutic work Tina Keller did with Toni Wolff (who served as her analyst between 1924 and 1928) was based upon the confrontation with the unconscious, the work she did with Jung prior to this aimed at reinforcing the ego (Swan 2006:498, 506) to ‘withstand the impact of unconscious images’, a psychological condition required for the exploration of the unconscious, of which Jung was aware at least from 1915.

CONCLUSION

In the 1925 Seminar, Jung explains that Transformations and Symbols of the Libido has to be read by taking into account its subjective aspect, as he had projected his unconscious material and his fantasy function onto Miss Miller’s, also stating that ‘the Psychology of the Unconscious can be taken as [him]self and [that] an analysis of it leads inevitably into an analysis of [his] own unconscious processes’ (Jung 1989:28).

This means that the crisis of 1913 can be seen as a withdrawal of this projection and so a direct experience of the contents and processes he projected.

This movement is really clear when one compares the symbolic contents and the psychological transformation described in the two books.

Hence, by putting oneself into Jung’s place at that time, one understands that between October, 1913, and August, 1914, he began to directly experience contents and processes he wrote about a few months before and compared to Dementia Praecox.

As known from the understanding Jung had from schizophrenia after the writing of Transformations, which is that the emergence of mythological symbols in the psyche means a loosening of the phylogenetic layers of the unconscious, and is thus a symptom or an indication of schizophrenia, one can understand that he was confused and bewildered by the appearance of this kind of symbolism in his fantasies—-which made him naturally question his mental health. Another interesting point is that, during this time, he could directly experience

psychological facts and processes he intellectually understood during the work on Transformations and Symbols: the ‘Uneinssein mit sich selber’, the metanoia, the descent into one’s own depths, the objectivity of the unconscious, and so the character of reality of its contents, among other things.

It is the assimilation of this last point, the reality of the unconscious, that allowed the psychological process and the fantasies to continue after those transcribed in Liber Primus.

This is most probably the second reason why Jung was so startled during the first part of his experience: after observing in his own fantasies the type of contents he could see in the delusions of his schizophrenic patients a few years before, he then experienced, as he could also observe in his schizophrenic patients, the character of the unconscious and its contents, including their overwhelming power over the consciousness.

Jung, talking about Elijah and Philemon in Memories, Dreams, Reflections, said:

Philemon and other figures of my fantasies brought home to me the crucial insight that there are things in the psyche which I do not produce, but which produce themselves and have their own life.

Philemon represented a force which was not myself. In my fantasies I held conversations with him, and he said things which I had not consciously thought.

For I observed clearly that it was he who spoke, not I. He said I treated thoughts as if I generated them myself, but in his view thoughts were like animals in the forest, or people in a room, or birds in the air, and added, “If you should see people in a room, you would not think that you had made those people, or that you were responsible for them.” It was he who taught me psychic objectivity, the reality of the psyche (Jung 1962b:183).

These—-the emerging of mythological visions and the direct experience of the reality of the soul—-seem to be the two important elements which have unsettled him the most at the time.

It is thus not surprising that these elements also permitted two of the biggest realisations he had during his experience and its interpretation, namely the fact that the apparition of mythological motives in the psyche is not a criterion of morbidity and can be dealt with consciously in the context of a work of transformation of the personality; and the reality of the soul itself.

To finish, let us return briefly to the 1925 Seminar, where Jung compares the vision he had in October, 1913, and the processes going on

in Dementia Praecox—-this applies also for the dream of the freezing cold descending on Europe, which repeated three times between June and July, 1914.

If I were a case of dementia praecox I would easily spread my dreams over the whole world and take it that the destruction of the world was indicated, whereas in reality all that might be indicated would be the destruction of my relation to the world. A person with dementia praecox wakes up one day to find that the world is dead and the doctor nothing but a ghost—he alone is alive and right.

But in such cases there are always plenty of other symptoms present to prove the essential abnormality of the person.

The more normal the individual, the more it can be assumed from such fantasies that some profound social disturbance actually is in progress, and at such times there are always many more than one person whose unconscious register the upset conditions (Jung 1989:47).

Then: ‘So if I had been crazy, I could have preached the coming disaster like the man on the walls of Jerusalem’ (Jung 1989:48).

This means that Jung controlled his experience at the time, in the sense that he dealt with the experience consciously: instead of preaching the coming disaster, he asked himself what these visions meant, tried to interpret them, and finally confronted himself consciously with the contents of the unconscious from December 12th, 1913, onward.

Thus, he could understand that the crucial element regarding schizophrenia is not the appearance of mythological contents in the fantasies but the behaviour of the consciousness towards the contents of the unconscious, the integration of the unconscious contents preventing the overwhelming of the consciousness—-as he will theorise in his texts written in 1916: Structure de l’inconscient and The transcendent function. Quentin-Schaller - Jungs Alleged Madness From Mythopoeia to Mythologisation, Phanes, Volume 2, 2019, Pages 1–27

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